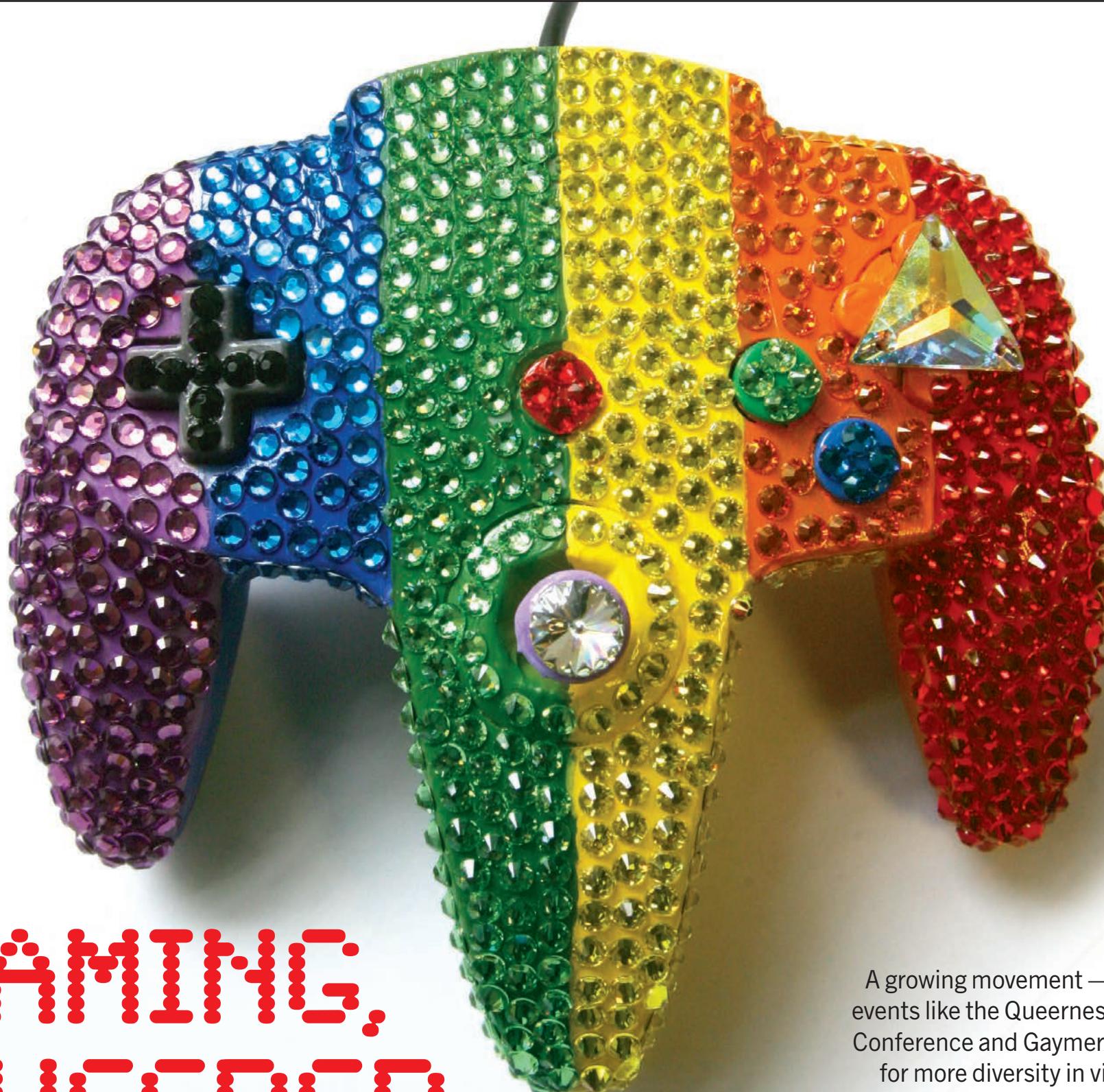


# BAY GUARDIAN

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## GAMING, QUEERED

A growing movement — spurred by events like the Queerness in Gaming Conference and GaymerX — pushes for more diversity in video games.  
By Joe Fitzgerald Rodriguez [PAGE 29](#)

### END OF THE LINE

Tragedy triggers end of divisive BART strike [P8, P16](#)

### BOO!

Our guide to Halloween parties and events [P31](#)

### MELTING ICE

Undocumented activists block deportation bus [P12](#)

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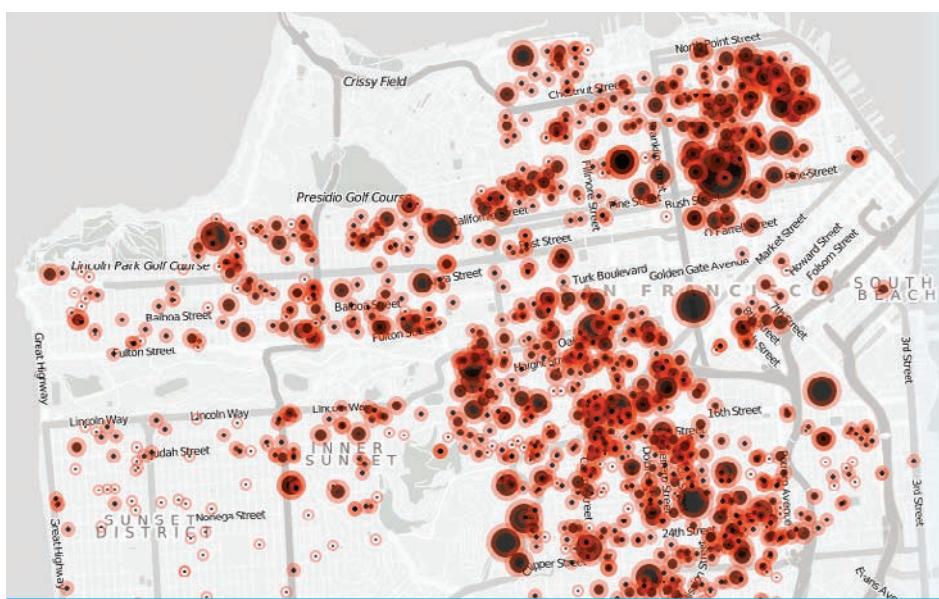


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# INTELLIGENCE



## HELLRAISERS BALL

Join the Guardian and Will Call at Brick and Mortar, Tue/29 at 8pm, for the first in a series of all-ages live concerts! Curated by KUSF, the first **Hellraisers Ball** features headliner Terry Malts, plus Violent Change. More details: [www.getwillcall.com/MaltsRaiseHell](http://www.getwillcall.com/MaltsRaiseHell)



## NOT EXTINCT

The **Dodos** played a long-awaited homecoming show at the Great American Music Hall last week. For more Live Shots, see [SFBG.com/Noise](http://SFBG.com/Noise). | PHOTO BY CHARLES RUSSO

## CITY COLLEGE FOR THE RICH?

On Oct. 10 Gov. Jerry Brown signed **Assembly Bill 955**, allowing six allegedly overcrowded community colleges to charge \$200 per unit instead of the state-mandated \$46 for their most in-demand classes. The bill was sponsored by Assemblymember Das Williams (D-Santa Barbara). City College of San Francisco is not among the pilot schools, but state officials and local activists fear this will spread statewide. Shanell Williams, student trustee at City College of San Francisco said "AB955 creates a system of haves and have nots. Students that cannot afford to pay more will essentially be denied access."



## NOVEMBER REIGN

Yeah, Halloween shindigs are dominating your social calendar at the moment. But take a moment to pencil in a couple of notable events that are taking place Nov. 1: first, the freshly remodeled **Embarcadero Center Cinema** ([www.landmarktheatres.com](http://www.landmarktheatres.com)) will fling its doors open after several months' closure, revealing swanky new seats (including some that double as "luxury recliners"), gourmet concessions, and a "wine and beer lounge." Oh yeah, and some great flicks on the screen — Oscar season is rapidly approaching, after all. And after you visit the Embarcadero, make the short walk to view artist Leo Villareal's Bay Bridge-illuminating **Bay Lights** ([www.thebaylights.org](http://www.thebaylights.org)), which as of Nov. 1 will be staying on 'til dawn, thanks to a successful modification of the previous "2am shut-off clause" in its permit. A Ferry Building celebration at 6:30am on Nov. 2, the last day of Daylight Savings Time, will mark the artwork's new schedule. Sparkle on!



## MAPPING ELLIS

The Anti-Eviction Mapping Project has published a striking online data visualization showing the impact of Ellis Act evictions in San Francisco. The volunteer group, which is collaborating with the San Francisco Tenant's Union, is also conducting surveys to get a more accurate picture of how many tenants are being ousted from the city by landlords seeking to drive up rents. To learn more, visit [antievictionmappingproject.wordpress.com](http://antievictionmappingproject.wordpress.com).



## ALL THE BOOTIE

The sun gods shined upon the **Treasure Island Music Fest** this weekend, packed with bright energy and driving tunes. For more shots from the fest, see [SFBG.com/Noise](http://SFBG.com/Noise). | MAJOR LAZER PHOTO BY DALLIS WILLARD

## OAKLAND-SF MERGER?

SPUR Executive Director Gabriel Metcalf's Oct. 14 article in The Atlantic, "**The San Francisco Exodus**," set off a local firestorm. It wasn't his familiar call for The City to build more housing that fed the buzz as much as his suggestion that SF and Oakland essentially merge, letting the wealthy have their way here while workers and creative types move to Oakland. "If we were one city, San Francisco could spend some of its incredible wealth on the things Oakland needs, like hiring more cops and teachers, not to mention more transit connections between the two cities," he wrote. Here's a better idea: instead of gentrifying SF and ghettoizing Oakland, how about we just share the wealth now and stop trying to poach the Warriors and end the tax breaks we've used to hog all the tech companies?

## POLITICAL ALERTS

### WEDNESDAY 23

#### AN EVENING WITH THE AUTHORS OF *DOLLAROCRACY*

First Congressional Church, 2345 Channing Way, Berk. 7:30-9:30pm, \$15. John Nichols and Robert McChesney will discuss their new book, *DOLLAROCRACY: How the Money and Media Election Complex is Destroying America*. The authors will address issues such as the forces they believe have robbed national elections of their meaning, the far-reaching and drastic consequences of these developments for the American democratic process, and proposed solutions.

### THURSDAY 24

#### 8 WASHINGTON DEBATE

First Unitarian Universalist Society, Martin Luther King Room, 1187 Franklin, SF. Doloresmp@gmail.com. 7-9pm, free. Jon Golinger, campaign manager of No Wall on the Waterfront, will debate Alec Bash, supporter of the 8 Washington project. The luxury waterfront development is the subject of Ballot Propositions B and C, which will appear on the Nov. 5 ballot. Golinger is an attorney and environmental activist; Bash is a former city planner. The San Francisco chapters of Progressive Democrats of America and Unitarian Universalists for Peace are sponsors of this event.

### FRIDAY 25

#### MISLEAD: AMERICA'S SECRET EPIDEMIC

San Francisco Main Library, 100 Larkin, SF. [www.misleadmovie.com](http://www.misleadmovie.com) 2-5pm, FREE. Screening of the new feature-length documentary directed by Tamara Rubin, an Oregon mother whose sons were poisoned by lead. The film follows Rubin as she travels around the country meeting with experts and other parents of poisoned children. It showcases the on-the-ground effects of the lead-poisoning epidemic and investigates how lead poisoning was ever allowed to become such a serious problem in the US. Free lead check swabs will be given to all attendees and the event will include an educational session on how to properly use the swabs.

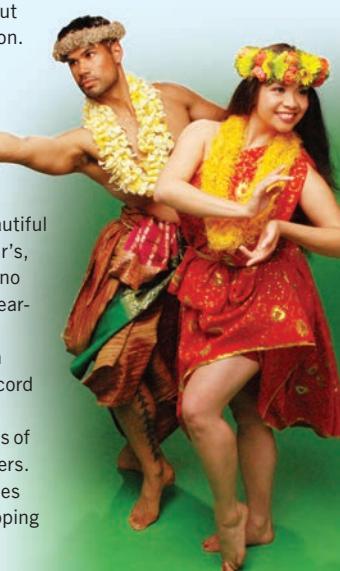
### SATURDAY 26

#### OUR MISSION: NO EVICTION!

Brava Theater, 2781 24th St., SF. [tinyurl.com/noevict](http://tinyurl.com/noevict). 8pm, \$10-\$35. An evening of art, performances, and tributes to Mission artists Rene Yáñez and Yolanda Lopez. All proceeds will go to the artists' legal expenses in fighting their eviction from the Mission home where they have lived for thirty-five years. Their plight is part of a rash of evictions of artists and working class communities from San Francisco in recent years, especially in the Mission District. Yáñez and Lopez are pillars in the San Francisco arts community, and rallying around them is an opportunity to protest the larger issue of evictions throughout San Francisco.

## DANCING INTO HISTORY

Patrick Makuakane's spectacular local hula troupe, Na Lei Hulu I Ka Wekiu has always dug deep beneath the grass-skirts-and-ukelele perceptions most hold about the Hawaiian dance tradition. His annual sight and sound spectacular, **The Hula Show**, mixes contemporary fun with beautiful historical themes. This year's, running through Sun/27, is no different. In the late 19th-early 20th century, Native Hawaiians spearheaded an incredible movement to record their history and pool their native wisdom into the folds of locally published newspapers. The troupe brings those tales to life with typical, eye-popping flair. [www.naleihulu.org](http://www.naleihulu.org)



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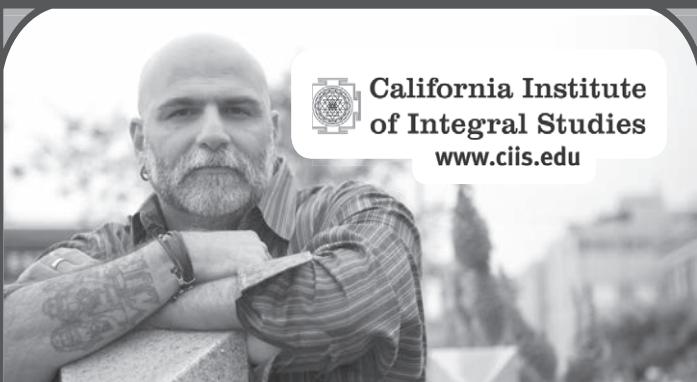
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# Vote 'no' on everything

BY THE LEAGUE OF PISSED OFF VOTERS

**OPINION** This is the 16th election that we, The League of Pissed Off Voters, have published a progressive Pissed Off Voter Guide. But it's the first time we're not endorsing a damn thing on the ballot. We're not endorsing any measures (we had no consensus on A and we say "no" on B, C, and D), or any candidates.

All this year's candidates are unopposed incumbents, which is lame. It's a sign of an unhealthy democracy that we don't even have a choice. Why isn't anyone running? The citywide races on this ballot have no term limits and no public financing, so we're stuck with career politicians until they decide to move on. Even if they're okay at their jobs, that's problematic.

We aren't necessarily opposed to Treasurer Jose Cisneros or City Attorney Dennis Herrera. They each have admirable accomplishments on their résumés, but they aren't the type of pioneering progressive leaders that we're comfortable endorsing in uncontested elections — and Herrera has a couple ugly marks on his record (gang injunctions and invalidating a people's referendum on Bayview/Hunters Point development).

We are, however, strongly opposed to the Guardian's endorsements of Carmen Chu and Katy Tang. Back in the day, they worked together in Mayor Gavin Newsom's budget office. Then he appointed Chu as District 4 supervisor and Tang became her legislative aide. Then Mayor Ed Lee appointed Chu as Assessor and it was Tang's turn to be District 4 supervisor.

Are you sensing a trend? If Tang goes on to serve two full terms, the Sunset will go from 2007 until 2022 without a contested election. That's crazy pants!

Odds are that will also mean 15 years without the District 4 supe ever disagreeing with the mayor. Chu was on the opposite side of virtually every contested vote The League has ever cared about: free Muni for youth, the Sit-Lie law, increasing the hotel tax, Election Day voter registration, and CleanPowerSF.

Tang hasn't been around long,



but she's already voted against CleanPowerSF and carried the mayor's water by trying to weaken John Avalos's Due Process for All ordinance. She attempted to insert exceptions that would've made undocumented San Franciscans unsure if they could call the police without risking family members' deportation. When she used the fearmongering image of the city becoming a "safe haven for criminals," she was rightfully booted by hundreds of immigration and domestic violence advocates in the audience.

And then there's the golden rule of politics: *Follow the money!* Chu and Tang have racked up over \$150,000 each. Huge chunks of that money come from developers, property managers, consultants, and others looking to strike it rich with land use deals approved by the new board.

That's especially troubling for Assessor-Recorder Chu. She's responsible for assessing property taxes, most of which come from skyscrapers downtown. She should be all up in the business of those corporations: Every time a building changes hands or a company's ownership changes, the company owes a real estate transfer tax. But Chu is buddy-buddy with the Building Owners and Managers Association, taking piles

of cash from the real estate industry. That sucks.

This business of the mayor appointing his buddies who then go on to win uncontested races has got to stop. It's troubling that the mayor — our executive branch — unilaterally fills out our legislative branch. Hello? Did the folks writing our City Charter ever hear of "checks and balances?"

We think all mayoral appointees should be placeholders, legally prohibited from running in the following election. None of this pledging not to run and then "changing your mind" (we're looking at you, Ed Lee). That reform would be a proposition we could say yes to — and a welcome change of pace from this November's ballot. **SFBG**

The San Francisco League of Pissed Off Voters is an all-volunteer local chapter of the national League of Young Voters.

## THIS MODERN WORLD



## Lessons of the BART standoff

**EDITORIAL** BART and its unions reached a tentative deal on new contracts late Monday (10/21) night, the next day restoring service that had been disrupted by the second four-day strike this year. Now, it's time for everyone to move on from this impasse — and the ugly demonization of workers that accompanied it — and try to heal the damage that was done.

Sadly, it appears to have taken the senseless deaths of two BART employees on Oct. 19 to reinforce the safety concerns that unions have raised from the beginning, undermine critics' belittling claims that "the trains run themselves" and don't need trained workers, and back the district down from its aggressive brinksmanship and preparations to run limited service during what could have been a long strike.

There are still many questions to be answered. Was the district forcing a strike with its "final offer" and last minute decision to seek more authority over work rules? Would it really have offered

service to the public using scab drivers? Was the driver training that was happening on that ill-fated train a factor in the tragedy?

We may not have a definitive answer to that last question for quite awhile, but we already learned from the NTSB that BART officials were deceiving the general public when they claimed the train was simply on a maintenance run to remove graffiti and when they offered misleading answers to the Guardian's direct questions about whether driver training was being done.

Unfortunately, that was just the latest example of a pattern of behavior unbefitting of officials in a public agency. It began with the decision to pay almost \$400,000 to a notoriously anti-union contract negotiator. It continued through stall tactics and an aggressive public relations strategy. And it culminated with seeking sweeping authority over work rules at the 11th hour and following up with training new drivers as soon as a strike was underway, apparently hoping to run enough

service that the unions would be forced to accept a bad contract.

None of that should have happened, and it was only possible because the financially healthy district played off of the conservative campaigns against public employee unions of recent years to undermine the public image of their workers and deny them reasonable raises and safety improvements.

The media is also culpable, particularly the editorial writers at the San Francisco Chronicle and Bay Area News Group, which ran vitriolic and false rants condemning workers and unions, even supporting Republican calls to outlaw strikes by transportation workers.

Only in the funhouse mirror they created was it possible to credibly push the ridiculous claim that unions were striking because they were afraid of using email. It's not necessary to dehumanize and demean our adversaries. We in the progressive Bay Area are better than that, and maybe now we can act like it. **SFBG**



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ACTIVISTS PERFORM A "DIE IN" OUTSIDE OF THE SF FEDERAL BUILDING ON OCT. 16 TO PROTEST THE GOVERNMENT SHUTDOWN AND PROPOSED CUTS TO MEDICARE, SOCIAL SECURITY BENEFITS, AND CHILD CARE, FOOD, DISABILITY, AND SENIOR ADVOCATE PROGRAMS. AP PHOTO BY JEFF CHIU

## ! HOMELESS ADVOCATES FIGHT WIENER ON PARK CLOSURES

The Coalition on Homelessness has launched a campaign to defeat Sup. Scott Wiener's legislation to close down all city parks and most major plazas from midnight to 5am, which the Board of Supervisors is set to consider on Oct. 29. Activists are targeting three swing votes who could decide the controversial issue: Sups. London Breed, Norman Yee, and Katy Tang.

In an email blast to supporters, COH urged people to contact those three supervisors to raise their concerns, even suggesting a script that includes these arguments, "It further eliminates access to public space for all, it will displace homeless people, and is a waste of city funds."



## % THE GILDED AGE OF AUSTERITY BREAKS DOWN

It was a week when it seemed that civil society in the US was on the verge of collapse.

Most of the federal government was already shut down when Congress came within hours of letting the US default on its debts, a fate avoided late on Oct. 16 with legislation to limp along for a few months before repeating the partisan budget standoff again.

That same day, both BART and the AC Transit were headed for strikes that would hobble the Bay Area's transportation system after long contract impasses between workers and management. Gov. Jerry Brown then ordered a 60-day cooling off period for AC Transit, just like the one he imposed on BART that had just ended, leading BART to be shut down by a strike that started Oct. 18 (for more on BART, including what caused two fatalities in the system on Oct. 19, see related story).

It may not be the End of the World as We Know It (the title and subject of our 12/18/12 cover story), but this is a striking confluence of events that should cause us all to take stock of the things we take for granted, from reliable public transit systems to a functional federal government to the ability of politics to resolve our differences.

This era could be called the Gilded Age of Austerity, a duality marked by huge and growing concentrations of wealth for the few, but for the rest of us: increasing economic insecurity, a tattered social safety net, crumbling public infrastructure, and few signs of hope that things will get better.

Democracy is a fragile experiment that needs to be regularly reaffirmed by all sides. The US electoral system was already heavily skewed toward the interests of the wealthy, who sponsor both major political parties, to the point where many consider elections to be a sham. But there was still a political system, a basic framework for running the country even during tough times, and that seems to be breaking down.

For the radical right-wingers responsible for hobbling the federal government, this might appear to be a dream come true: Most of the regulators furloughed, funding for most social services stopped, and only the police state remained largely intact (86 percent of Department of Homeland Security employees were on the job and soldiers were still getting paid).

But these anti-government ideologues have never fully understood or appreciated the myr-

iad things that government does to keep civil society functioning over the long term. Our economy relies on federal spending, our health relies on the CDC spotting coming epidemics and the FDA inspecting our food, justice needs a civil court system, our travels depend on roads, and our future depends on today's young people getting educated (i.e. Head Start) and fed (i.e. Food Stamps), and that's all come to a grinding halt.

It's a similar situation with public employee unions, like those that operate BART trains and AC Transit buses. As we've reported (see "Last train," July 9), private sector wages and benefits often rise or fall with those negotiated by unions. So when unions can't win good contracts or maintain funded pensions for workers, we're all dragged down.

The Gilded Age gets better for the bosses as the Age of Austerity gets worse for the workers.

BART's unions had an understandable expectation that they would share in the agency's recent budget surpluses, particularly after accepting wage and benefit concessions of \$100 million over the last four years to help with projected budget deficits that never materialized.

BART managers argue that the district has offered enough and that the rest of the money is needed for its ambitious expansion plans, but there should have been a solution here somewhere short of ultimatums (strike vs. the district's "last, best, and final offer"). When the center still held, before the new Gilded Age fused with the Age of Austerity, people of goodwill could find common ground.

Maybe we'll pull ourselves back from the brink and learn our lessons. Or maybe we've entered the endgame, a place where the desperation of those living in the Age of Austerity finally matches the greed and self-interest of those living in the Gilded Age, where one must defeat the other to survive, like two fighting birds plummeting to the ground in a death spiral.

And if that's the case, are we ready for the next era? Have we sown our seeds and tended our gardens? It took World War Two to really get us out of the Great Depression, and I'd like to think we've evolved since then. But given recent events, I'm not so sure. (**Steven T. Jones**)

# SH!T H@#PENED

10.16-10.22.2013

COH Executive Director Jennifer Friedenbach told the Guardian that she has the support of the four most progressive supervisors — John Avalos, David Campos, Jane Kim, and Eric Mar — and that she just needs two of the three swing votes that COH is targeting to kill the measure outright and avoid the kind of compromise that has become Board President David Chiu's specialty this year.

She said the measure would be particularly harmful to the homeless LGBT community and other vulnerable populations that seek refuge at night in Golden Gate Park and other hidden spots, but that it's bad for everyone. "It forces them out into the storefronts and streets and neighborhoods and nobody will be happy with that," she said.

Wiener denies that the measure is aimed at the homeless, telling the Guardian that his intent is to address graffiti, illegal dumping, and damage

done to park facilities overnight. "We've had an epidemic of vandalism in our parks and it's getting worse," Wiener told us. "It's a significant problem and it absolutely degrades people's ability to use the parks."

Friedenbach said she appreciates that Wiener isn't aiming his rhetoric at the homeless, even though she said that's who will be most affected by it.

"It's great in terms of not bashing homeless people, but we know every time something like this comes up, it increases public anger toward homeless people," she told us. And she notes that the measure

is being trumpeted by people who do want to use it to go after the homeless, including Mayor Ed Lee, who went off script last month and told the Examiner that he hopes the measure will be a tool to clear the homeless from Golden Gate Park.

"The mayor said it was a great idea because we need to get the homeless people out of the park," Friedenbach told us, noting also that, "Wiener has had a thing of going after homeless people."

Wiener denies that this is about the homeless, and he responded to Lee's comments by telling us,

"I can't speak for anyone else." He also said that it's already illegal to sleep in the parks and "to the extent the police want to do sweeps in the parks, they can already do so."

The measure would apply the closing hours to all property controlled by the Recreation and Parks Department, which includes every city park and the city's largest plazas, including Civic Center Plaza, Justin Herman Plaza, and Union Square.

"One thing people don't think about is this also applies to the plazas," Friedenbach told us. "A lot of our plazas are hangout spots late at

night, and there's no reason they shouldn't be."

Wiener said that small plazas, such as Harvey Milk and Jane Warner plazas in the Castro, aren't under RPD jurisdiction and therefore aren't affected by his legislation. And he said the ordinance was already modified to allow people to walk through the affected plazas without stopping, and that he's open to further amendments.

As for his chances of success in the face COH's activism on the issue, he told us, "I'm not sure what's going to happen on the 29th." (**Steven T. Jones**)

# DNAL LOUNGE.COM



BY REBECCA BOWE  
rebecca@sfbg.com

GUARDIAN PHOTO  
BY REBECCA BOWE

**NEWS** Nobody knew exactly when the bus would leave. It was the afternoon of Oct. 17, and a group of about 60 immigrant rights activists were gathered in the shade of some tall trees in a park by the Transamerica Pyramid in downtown San Francisco.

Many were young, Latino or Asian Pacific Islander, dressed in hooded sweatshirts, baseball caps, and slim-fitting jeans. They chatted and milled about, perhaps trying to ease a gnawing sense of anticipation over what was about to happen.

Half a block away and out of view, federal Immigration and Customs Enforcement officers were leading passengers onto a white bus, parked at the ICE building at 630 Sansome St., with a "Homeland Security" label inscribed on the front. All the passengers were ICE detainees; some were about to embark on long deportation journeys, while others were being sent to detention centers where they would remain in limbo until either being deported or exonerated.

Back at the park, organizer Jen Low was peering at her phone every 10 minutes. "They're locking the bus!" she exclaimed after reading a text sent by someone on the lookout. That meant it was almost time to go. The activists started organizing themselves into two groups: Those willing to risk arrest, and those planning to rally in support.

The ones facing arrest were planning to engage in peaceful civil disobedience, by placing their bodies in front of the bus to prevent it from going anywhere. "About half of the people who will be blocking the bus are undocumented," Low told the *Guardian* as they prepared to exit the park. "That's why some of us are so on edge right now."

They headed toward the ICE building en masse, slowly at first and then quickening their pace, some hastily peeling off top layers to reveal handmade T-shirts underneath proclaiming, "Not one more." Others were already stationed at the bus, and as 10 protesters linked arms and settled onto the street in front of it, someone had already started up a chorus of "We Shall Not Be Moved."

#### INTO ICE CUSTODY

They'd been inspired by a recent ICE bus blockade carried out by Arizona activists, organizer Jon Rodney said, and the civil disobedience was meant to send a message to President Barack Obama that



it's unfair to continue deporting undocumented people as long as a resolution on federal immigration reform remains stalled in Congress. Rodney's organization, the California Immigrant Policy Center, has emphasized family unity as a guiding principle that should inform immigration reform efforts.

A variety of organizations had been involved in planning the action, including the California Immigrant Policy Center, Causa Justa/Just Cause, POWER (People Organized to Win Employment Rights), ASPIRE (Asian Students Promoting Immigrant Rights through Education), and the Asian Law Caucus.

Among the protesters was Dean Santos, a 23-year-old originally from the Philippines who had been brought to the US when he was 12. Not so long ago, he'd been transported out of San Francisco on a white deportation bus leaving from that very building. Faced with a trumped-up felony that was later downgraded to a misdemeanor, Santos was taken into federal custody in late 2010 because the initial serious charge triggered ICE involvement.

He was given the choice of voluntary deportation or indefinite detention while he fought his case. Santos chose the latter. He called his mother in San Bruno, where they lived, and apologized for what had happened.

Locked in a cramped cell in the San Francisco ICE building, he started to feel overcome with fear, but an elder man he was detained with offered comforting words. "He told me he had also decided to stay and fight,

and he said he was doing it for the sake of his daughters," Santos recalled.

That's when it hit him that he wasn't the only one whose life was potentially about to be upended due to deportation. The realization eventually fueled his activism, he said. He was inspired to participate in the undocumented youth movement to call for just and inclusive immigration reform, and he'd joined the ICE blockade as a member of ASPIRE and the Asian Pacific Islanders Undocumented Youth Group.

#### TWO MILLION DEPORTATIONS

In just a short time, the scene outside the ICE building had become zo-like. Television news crews appeared, police cars raced up with lights flashing, and a few young ICE guards, sporting thick black vests and belts with holstered weapons, stood by the bus in wide defensive stances.

More than 100 supporters formed a procession and encircled the vehicle, waving signs and chanting as they went round and round. "Down, down with deportation! Up, up with liberation!" Some chants were in Spanish: "Obama, escucha, estamos en la lucha!" (Obama, listen, we're in the struggle.)

Obama delivered comments that very day, as the federal government was reopening after being shut down by Congress, signaling that immigration reform was the next major agenda item.

"We should finish the job of fixing our broken immigration system," the president said in a televised address from the Rose Garden. "There's already a broad coalition across America that's behind this

effort — from business leaders to faith leaders to law enforcement. The Senate has already passed a bill with strong bipartisan support. Now the House should, too. It can and should get done by the end of this year."

California has the largest immigrant population of any other state, with an estimated 2.8 million undocumented Californians. Advocates are calling for the creation of a path to citizenship that isn't overly burdensome, and for immigration policy that doesn't rely on detention and deportation as cornerstones of immigration enforcement.

"We were really hoping immigration reform would pass and reduce deportations," Asian Law Caucus staff attorney Anoop Prasad told the *Bay Guardian* just before the protest got under way. Instead, "Obama is closing in on his two millionth deportation since becoming president," he said, a higher number than those carried out under President George H.W. Bush when he'd been in office for the same duration.

Much of that steep increase has to do with technological capability and information sharing under Secure Communities (S-Comm), which has resulted in an estimated 90,000 deportations of undocumented people in California alone.

Prasad said he had reviewed the roster of detainees loaded onto the bus earlier that day. They'd been taken into ICE custody in various Northern California cities, including San Francisco, and they had origins in Russia, Mexico, Ethiopia, Vietnam, El Salvador, India, and other countries. Some had children,

and a few were minors themselves.

"One guy has been here since he was 11 months old," Prasad said. "Now he's in his 40s."

There are three immigration courts inside 630 Sansome. Undocumented detainees are transported there from ICE facilities in Richmond, Bakersfield, Sacramento, and Yuba County, often roused around 3am. They aren't allowed any books or personal property when they're locked up awaiting court appearances, Prasad said/

"In court," he said, "a lot of times people have their legs and hands shackled."

Sometimes the early-morning departures and daytime detentions can disrupt medication routines, he added. That's a problem for people taking medication to combat mental illness — especially when they're headed for anxiety-inducing appearances in court.

#### FALSE IMPRISONMENT, REAL CONSEQUENCES

Around 5:30pm at the ICE bus blockade, the SFPD closed off the intersection and told activists they would risk arrest if they didn't move out of the way. The larger group of supporters squeezed onto the sidewalk, but those who had set out to perform civil disobedience stayed planted where they were.

It seemed the SFPD would arrest them at any time. A police officer crouched down and spoke with them in a conversational tone as they sat with their hands clasped. "I know what you guys are trying to do," he said, adding that he wasn't

trying to stop them from speaking out about their cause. But he asked them to stand up and let the bus get on its way. They refused.

San Francisco has been a Sanctuary City since 1989, which means city employees are prohibited from helping Immigration and Customs Enforcement (ICE) with immigration investigations or arrests except in cases where it's required by federal or state law, or a warrant.

If they were taken into custody by the SFPD and charged with misdemeanors, the activists had reason to believe they would be spared from deportation. Added protection for undocumented San Francisco residents will soon take effect under legislation recently approved by the San Francisco Board of Supervisors.

Authored by Sup. John Avalos, it prohibits local law enforcement from honoring ICE requests to hold detainees for an additional 48 hours, except in very narrow circumstances. Federal authorities issue those requests to allow enough time to take those undocumented individuals into custody — even if they lack probable cause showing that the person was involved in criminal activity. Their status is detected via S-Comm, an information-sharing program between federal agencies that links fingerprint databases.

But a debate had apparently started between the two agencies over whether the protesters were under SFPD's jurisdiction, or ICE's. Prasad said federal agents threatened the activists with charges of felony false imprisonment if they did not end their protest immediately. That charge essentially means holding someone against his or her will, but "they're not blocking the door," he pointed out. (Some armed ICE agents, meanwhile, did happen to be standing in front of the bus door.)

The prospect of facing federal felony charges carried potentially grave consequences. Just before the start of the protest, Santos described what his own ICE bus trip had been like. He'd boarded it with about 35 other passengers, mostly men. As they crossed the Bay Bridge, he felt a pit in his stomach as he looked back at the Ferry Building, wondering if he was going to be separated from his family for good.

Santos and the other detainees were transported to Oakland International Airport, brought through a special security area, and led onto a plane. The flight stopped in Bakersfield, Los Angeles, and San Bernardino, picking up more detainees at each location. Then the flight touched down in San Diego, where

some were taken off the plane and sent across the border to Tijuana.

Santos' journey ended at an ICE detention center in Florence, Ariz. He said there were 14 bunks in a room with a single toilet, which was not well maintained. He had no idea how long he was going to remain there, but it ultimately turned out to be two weeks.

Extended family on the East Coast helped his parents locate a lawyer in Arizona, and the lawyer helped him qualify for bail, which his parents posted. He was released, and finally returned to San Francisco after 16 hours on a Greyhound bus.

Eventually, the whole matter was dropped because he benefitted from prosecutorial discretion under Deferred Action for Childhood Arrivals, federal policy enacted in June 2012 directing ICE to give special consideration to individuals who immigrated illegally to the US as children.

#### STILL UNAFRAID

Protesters at the blockade were having an intense consultation with Prasad, the Asian Law Caucus attorney, as he explained what was potentially at stake. Heads together and eyes wide as they talked it out, they ultimately opted to hold firm.

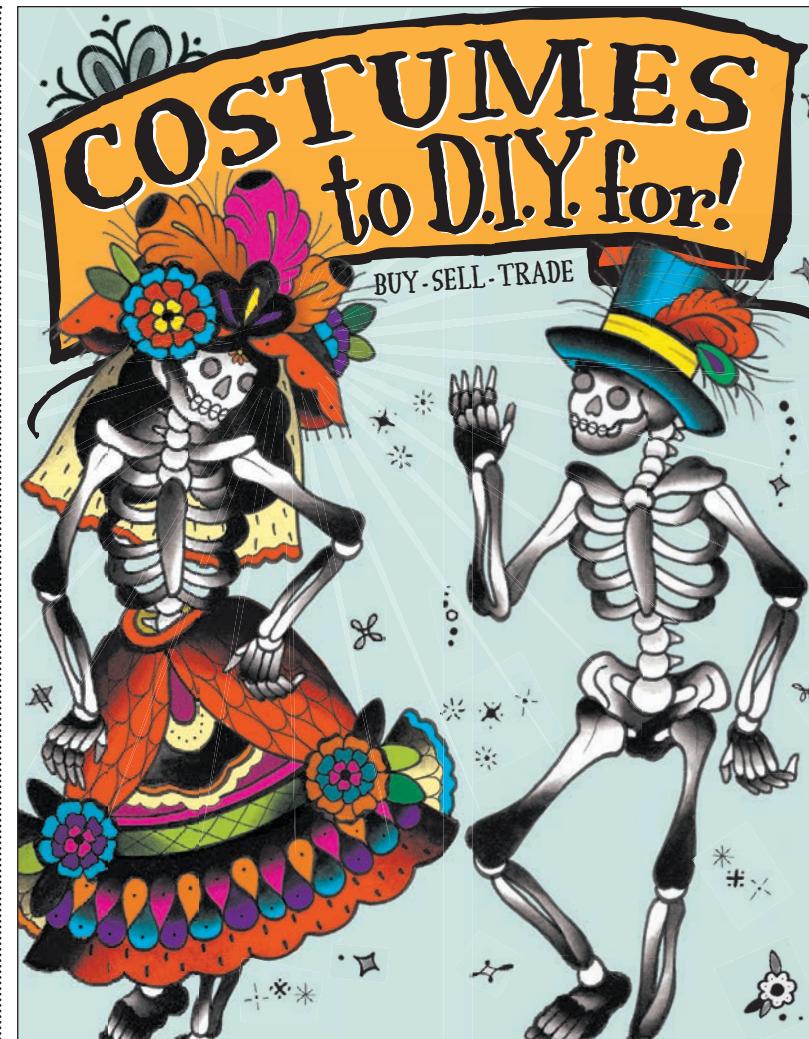
"We will do whatever is necessary for our community!" Alex Aldana bellowed into a megaphone while the supporters cheered. The group erupted into wild chanting: "Undocumented, unafraid!"

Not long after that, all were brought to their feet and led away from the bus by men in uniforms — it was federal ICE officers who escorted them away, not SFPD officers.

They brought them past the crime tape and around the corner from where the bus was parked. Then they lined them up, wrote out tickets, and let them go. Prasad said he guessed that the agency was worried about the backlash it might receive had it gone through with taking them into custody and pressing charges.

Energy was high as it dawned on the activists that they were getting Certificates of Release instead of handcuffs. Still in the line police had arranged them, they jumped up and down on the sidewalk, still chanting, while a federal officer filled out the forms and placed them into their hands.

As evening fell, the bus passengers remained shackled in their seats, invisible to all but the driver. Once the activists had been cleared from the scene and the authorities regained control of the situation, the bus backed up and left. **SFBG**



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BY JOE FITZGERALD RODRIGUEZ

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**NEWS** Former Compton Community College Special Trustee Dr. Arthur Q. Tyler was formally announced as City College of San Francisco's new chancellor on Oct. 16. The decision ends a months-long search and comes at a time when CCSF is under state control and facing the loss of its accreditation.

As everyone fears for the future of City College, the key to understanding its new chancellor may lie in his history with similarly troubled community colleges, and to CCSF's own turbulent history.

City College is in the fight for its life as the deadline of July 2014 looms, at which point the Accrediting Commission of Community and Junior Colleges says it will revoke CCSF's accreditation. But Tyler has been in a similar position before, in Compton.

Tyler held the same position overseeing the troubled Compton Community College that Special Trustee Bob Agrella held as CCSF lost its accreditation. But more importantly, Tyler was at the helm when it was told its accreditation was revoked in 2005.

In a letter to the community, Compton's Board of Trustees outlined what they'd need to do: regain their footing and win an appeal to the accreditation commission. They filed for review, much like City College of San Francisco recently did. And they lost.

Compton Community College never regained its accreditation. It was absorbed into a neighboring district, El Camino College, and is now known as The El Camino Compton College Center, essentially another campus in the El Camino system.

"They had problems with integrity," he said at the Oct. 16 press conference, addressing Compton's failure under his watch. "It was a different situation."

Tyler is now tasked with saving San Francisco's only community college. At the ceremony, Tyler was told that he'd be held liable for CCSF's future.

"Dr. Tyler, you have many people here, whether they're students, faculty, staff, and administrators... to stand behind you as you take on this important responsibility," said Hydra Mendoza, Mayor Ed Lee's education advisor. "We're also here to hold you accountable."

After CCSF was notified it would lose accreditation in a year, the state gave Agrella the full powers of City College's Board of

# In charge... sort of

New CCSF chancellor has steered troubled districts before, but how much authority will he have here?

Trustees, leaving San Francisco's elected board powerless.

Just exactly how much power and influence Tyler will have while the state-appointed trustee remains at City College is still a mystery. But then again, the history of leadership of CCSF has been cloaked in secrecy and dubious dealings.

## DAY'S LEGACY

Former Chancellor Philip Day was head of City College in 1998, and he left under a criminal indictment, pleading guilty and later convicted of misuse of \$100,000 of college funds. His chancellorship ended in 2008, but his scandal was not his only contribution to the school.

"In a lot of ways he was a great chancellor. He had some vision," Fred Teti, who was City College's Academic Senate president under Day, told the Guardian.

Day was a divisive figure, and the politics around him has split the college to this day. Teti said that rightly or wrongly, Day's legacy was mainly tied to the construction boom at City College.

"When the state Legislature passed (a law allowing) bonds for schools, he jumped on it immediately. It was really him that got all those buildings up," Teti said.

The construction boom built the college's new Multi-Use Building, and the towering Chinatown Campus. Many we talked to attributed this to Day's coalition style leadership, bringing together disparate groups of the college to a single purpose.

It was also what led him to falter, as Day's misuse of funds conviction was directly centered around funding he was using to promote more bonds for City College. He put laundered district money into an ad campaign for a facility-related bond measure, and he was caught.

Even after

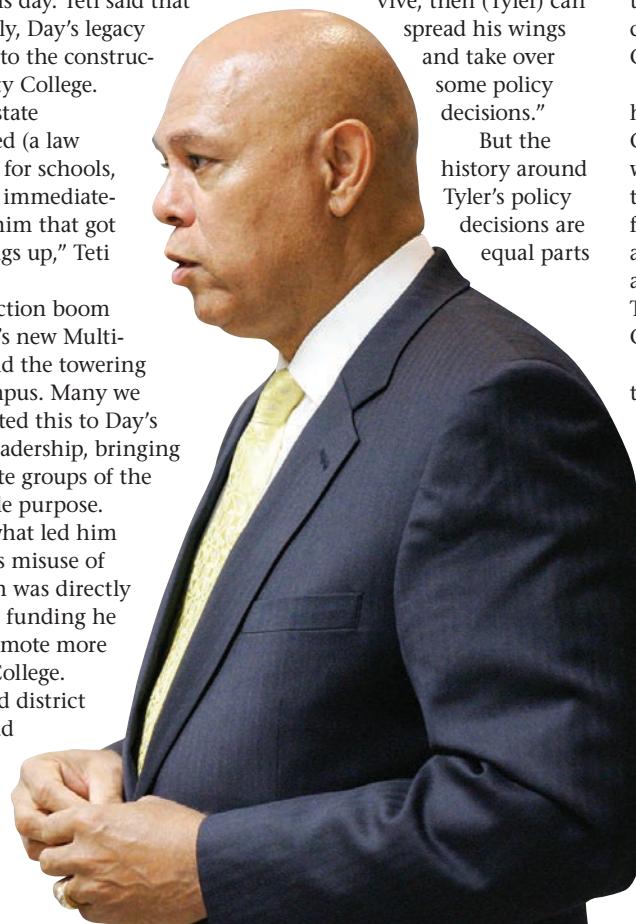
Day was gone, the legacy of bitter divisions among trustees and lack of proper fiscal checks-and-balances that Day fostered contributed to CCSF's downward spiral — and now, the hiring of a hobbled new chancellor to try to pick up the pieces.

Tyler may not have the chance to enact his own City College vision for awhile, and when asked at his introduction to the school "What can and will you do here?" he said "I'll make recommendations to the board, in this case to Dr. Agrella, on the things we believe... will heal and fix this institution."

Former City College administrator Stephen Herman, who shared a criminal conviction with Day over the misuse of district funds, told us that Tyler will have few powers until Agrella steps aside.

"Dr. Tyler is going to be a little hamstrung to begin with," Herman said. "Ultimately, if the college gets its accreditation and is able to survive, then (Tyler) can spread his wings and take over some policy decisions."

But the history around Tyler's policy decisions are equal parts



lion in questionable spending. The interview details allegations that Tyler was receiving vague promises of sexual favors and bribes from a pair of would-be contractors, which he refused.

Veselka would not return phone calls from the Guardian, but the Harris County District Attorney's Office, which was involved in the investigation of Houston Community College, confirmed that it had documents regarding the college from Veselka's law firm but would not release them to the Guardian.

The documents paint a rosy picture of Tyler, who cleaned house, and even claimed to have shrugged off shady dealers at Houston Community College.

"I can tell you I did speak to the law firm," Tyler said when the Guardian asked him about the alleged attempted bribe. "Because that was a violation of trust. Anyone who knows anything about me can confirm that I've been about trusting my own instincts about what's right and what's wrong. It's a keynote of my value set that I will never compromise, now and in the future."

But in the same documents that confirmed Tyler talked to attorneys about the alleged bribe, one trustee was concerned enough about Tyler's close relationship with another trustee that Tyler's future authority regarding contracts was limited.

And while different news outlets reported that Tyler resigned from Houston Community College, that's not exactly the story the Houston Chronicle told in July.

"The trustees agreed Thursday to a settlement with Deputy Chancellor Art Tyler for \$600,000, confirmed his attorney, Vidal Martinez. Tyler relinquished all duties Friday," the paper wrote.

"Art is part of the old chancellor's team. This was part of finishing the past," Vidal Martinez, Tyler's attorney, told the Houston Chronicle. Ultimately, they reported, the buyouts of the two administrator's contracts cost Houston Community College over a million dollars.

Tyler would not return follow-up phone calls on the matter.

When asked if he was worried about Tyler's history, CCSF Board President John Rizzo said that none of it came up in the chancellorship interviews — but even if there was truth to it, he wasn't worried.

"He's going to have a lot of eyes on him," Rizzo said. "He'll have the state chancellor and special trustee looking over his shoulder, more than a normal chancellor would." **SFBG**



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BY JOE FITZGERALD RODRIGUEZ  
AND STEVEN T. JONES  
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**NEWS** On Oct. 19, the second day of a BART strike that has hobbled the Bay Area transportation system, two BART workers were struck and killed by a northbound train in Walnut Creek, adding a tragic and surreal element to the charged blame-games that have characterized this ongoing labor impasse.

Both the striking unions and BART management struck respectful tones following the accident, even as sources privately told journalists that the district may have been secretly training replacement drivers aboard the ill-fated train to offer limited service during the strike, a charge first printed by the San Francisco Chronicle on Oct. 21.

NTSB investigator in charge James Southworth confirmed at a press conference on the afternoon of Oct. 21 that the train was "in operation for training and maintenance purposes," and that two of the six people on board were trainees, one of whom was driving at the time of the accident, although the train was in automatic, not manual, mode.

Asked whether the drivers had their safety certification, Southworth said, "the training is part of the certification process," and refused to elaborate further. He said the train was going 60-70 miles per hour at the time, and it attempted an emergency stop.

The district's decision to run the trains without their regular operators was against the safety advice of the three striking unions, one of whom — Amalgamated Transit Union Local 1555 — even filed a lawsuit seeking to prevent BART from doing so.

"The use of uncertified training personnel to provide uncertified managers with a crash course in how to operate BART trains also



# Tragedy follows strike

Two workers killed by BART train the district was using on a "training run,"  
despite safety warnings from the striking unions

presents a public safety issue," the union's attorneys wrote in the suit, which was filed in Alameda County Superior Court on Oct. 7.

BART workers undergo 15 weeks of safety training every three years, the suit said, training that saves lives. "All three of us, time and time again, told BART it would be unsafe to operate the system without trained current personnel," SEIU Local 1021 Political Director Chris Daly told the Guardian.

BART officials have avoided directly answering the question about whether Saturday's accident involved a training run, saying only that the train was on a "maintenance run," initially reporting it was on its way to Richmond Station for graffiti removal and that an experienced driver was at the helm.

"The Board of Directors would need to approve limited passenger train service and at no point was this on an agenda to take up. The Board President has made comments saying it would be a decision for the board and that they had no plans to take up that issue at this time,"

BART spokesperson Alicia Trost told the Guardian by email when we asked whether managers aboard the train were being trained to drive it, before the NTSB press conference, ignoring follow-up questions seeking a more direct answer.

When we asked BART Board President Tom Radulovich about the issue, he told us, "We were all told that BART would be running infrequent maintenance or inspection trains during the strike, in part to keep the system ready for re-start when workers return. Running passenger trains during a strike would be a decision for the Board, and we haven't been asked to approve that."

Daly stopped short of charging BART with compromising safety to train replacement workers, but he told us that union members have heard from managers for weeks that the district was considering operating with replacement drivers. And he said it "would fit BART management's entire campaign to bust the unions."

**PUSHED TO STRIKE**  
The belief that BART intentionally

provoked what could be a long and costly strike was widely held and expressed by union members who gathered outside the Lake Merritt BART station to picket and rally on the first day of the strike. Many of them still openly grappled with the previous day's surprising turn of events that put them in the position of going out on strike for the second time this year.

That morning on KQED's *Forum* program, both Trost and SEIU Local 1021 President Roxanne Sanchez confirmed it was the district's 11th hour demand for more authority to set work rules that caused negotiations to break down after days of intensive talks had gotten the two sides close to an agreement on the other issues.

BART officials publicly cast the work rule issue as about the district's ability to modernize, citing how the district is still using fax machines and paper pay stubs rather than fully converting to electronic communications, blaming the requirement to consult with unions on procedural changes.

But Daly told the Guardian that Trost and Radulovich had "completely mischaracterized" the conflict,

and he speculated about whether Radulovich — who must approve the contracts but hasn't been a party to the talks — was "being lied to" by BART's management team and high-priced labor consultant.

Daly and other union leaders say work rules such as requiring union approval for changing past practices related to scheduling, hours, and the kind of tasks workers perform are essential to protecting things like the eight-hour workday, worker safety, and whistleblowing and free speech rights.

"It gets to the heart of workers having a voice on the job and what a union is," Daly told us, acknowledging that "it's an inherently unpopular move" to go on strike and a decision forced on the union by the district's bargaining tactics.

"We had a basic framework understanding on the economics, but then BART illegally tied that to this work rule change on past practices," Daly said. "And what that meant for us is in order to get a reasonable economic package, we needed to swallow this poison pill."

George, a train engineer at the rally who wouldn't give us his last name, said the work rules have been developed over decades, but that they shouldn't be a barrier to modernizing, saying that the workers strongly support their union leaders and have told them, "Do not bring us back a lousy offer to vote on, do your job."

But not all BART workers feel that way, and some have supported the district's demand that the union put its "last, best, and final offer" up for a vote of the membership.

"I'm really pissed. Obviously there's been a decision in our union. I don't think the union is representing us, the [transit vehicle mechanics]. Nobody wanted to strike, not us," said Robert Earl Bright, a BART engineer/mechanic profiled in the Guardian this summer.

SEIU Local 1021 Executive



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Director Peter Castelli told the Guardian that he understands the concerns of workers like Bright, but that he thinks most members will support the decision to strike once they get more information.

"It's a fast evolving situation, with the stewards and union leadership saying 'we gotta go out.' So explaining things to our own membership takes time," Castelli told us.

He ridiculed statements by district officials that the unions are resisting modernizing the system.

Instead, both Daly and Castelli said that the district was deliberately trying to provoke a strike by making a last minute demand that it knew would be unacceptable to the unions. "It's to make us strike. The public is devastated by this, and for good reason, and we're very sympathetic. So they're thinking that, 'Maybe we make them strike one more time and they'll fold,'" Castelli told us. "Our only other option is submission and surrender."

#### **SAFETY ISSUES**

On the second day of the strike, Christopher Sheppard, a BART manager and member of the AFSCME union, and Larry Daniels, a contrac-

tor, were inspecting a "dip in the rail" before they were hit by an oncoming train. There was a camera inside the train facing the cabin, but no camera facing out towards the track.

Longtime BART safety trainer Saul Almanza arrived at the scene shortly after the public was notified of the accident. He described the site of the crash as gruesome, in an interview with the Guardian. He had Sheppard and Daniels in his safety classes. He knew them. He stared downward as he remembered seeing the forms of his fellow workers under yellow sheets.

Almanza explained the rules that protect workers lives out on a track, rules that have been a big part of the labor negotiations, with unions insisting on better safety protections.

Almanza spent years training workers in the rules that may have failed the workers who died over the weekend. Much of training revolves around safety procedures of BART's Simple Approval process, meant to protect workers on the rail.

Simple Approval keeps the Operations Control Center "aware of the presence of personnel in a specified location in the trackway," according to a BART safety manual. When

workers are preparing to work on a track, they must recite the simple approval to the control center, also known as central control. It works like signing a waiver, saying that you understand the rules of safety, and more importantly, that you can work on the track without diverting trains.

Cars of steel can whip by at any moment, so it's important for workers to use simple approval to signal to central control that they are prepared. But it's also a warning system. Once simple approval is given, train operators are supposed to be notified that someone is working on the tracks.

When central control enters that information into the computer, an automated message is relayed to all of the BART system, including trains, warning which tracks have workers in harm's way. Alarmingly, audio from BART dispatch, obtained by journalist Matthew Keys, revealed that the automated message from central relayed that there were no workers on the tracks. It was wrong.

"A message from BART operation: there are no personnel wayside," the automated message said in a female tone (wayside means on the tracks). Afterward, a voice piped up on dispatch to correct the automati-

ed message. "Disregard, attention all personnel, we have personnel wayside," said the next message, this time by a human worker.

But the erroneous message could have confused the train operator, Almanza said, and possibly led to a fatal error.

A more experienced operator may have caught the subtleties in the communication, he said, but someone who was refreshing their skills might not have caught the second message. Catching shifting commands quickly is "one of the nuances" of train operations, Almanza said.

Even if the train operator wasn't expecting the workers to be on the tracks, there were still measures in place to ensure their safety. One of these is the 15-second-rule.

It says a worker can't work somewhere on the track from which they can't see a train coming 15 seconds away — like around a curve, elevation, or track shrouded by vegetation. If they need to work in a section of track with less visibility, they have to follow a different set of procedures by obtaining a work order.

Almanza said a lingering question is whether the section of the track Daniels and Sheppard worked

on fell under the standards of the 15-second rule. Having a sight line is important, he said, because you can't use your ears to hear a train coming.

"It's like a jet flying over you, you don't hear it until it's past you," he explained. "I always teach in my class: 'You don't listen for trains, you look for trains.'"

When the workers follow the letter of the 15-second-rule to a tee, he said, they see a train coming and retreat to safety. Yet Almanza said the accident is perplexing because these workers had years of experience. Paul Oversier, BART's head of operations, also confirmed the men in the accident were experienced professionals.

"They understand the railroads and understand moving trains, they were doing today something they've done a thousand times," Oversier said at a press conference just after the accident.

But even experienced workers need to be recertified in safety protocol, Almanza said. It's still unclear what role the training played in the tragedy, and the NTSB could take a year to draw conclusions. **SFBG**

*Rebecca Bowe and Tim Daw contributed to this report.*



Pop Quiz, oil on canvas, 51 x 39 1/4 inches ©2013 Mark Kostabi

# KOSTABI

Martin Lawrence Galleries San Francisco is delighted to welcome world-renowned artist Mark Kostabi, whose works grace the permanent collections of over 50 major museums.

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6:00 – 8:00 pm

RSVP (415) 956-0345

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**SFBG**  
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# FOOD + DRINK



AVOCADO TOAST FROM  
GREEN HEART FOODS  
PHOTO BY TABLEHOPPER

## A toast

BY MARCIA GAGLIARDI  
[culture@sfbg.com](mailto:culture@sfbg.com)

**TABLEHOPPING** This week: A standing ovation for Tosca's renovation, beer and terrines at Taps, stuffed Japanese sandwiches at Pan Grill.

### CHOW NOW

One of San Francisco's finest watering holes has her lights back on, her white-jacketed bartenders are shaking drinks again ... and she's now sporting a shiny kitchen serving Italian food until 1am. **Tosca Café** (242 Columbus, SF. [www.toscacafesf.com](http://www.toscacafesf.com)) has new owners (Ken Friedman and April Bloomfield, of New York restaurant fame, like the Spotted Pig and The Breslin), and they did a bang-up job updating the space, while keeping the changes as minimal as possible, so stealth. As you admire the improved acoustics — opera arias and Johnny Cash still flow from the jukebox — you'll notice your Negroni has a bit more going for it as well. It's also clocking in at \$12, but you can pay for it with a credit card, bet you didn't see that coming.

As for the famed house "cappuccino," you'll taste finer spirits in it, as well as ganache from local Dandelion Chocolate. Since there is now a dining room in the back area, you can order off a rustic Italian menu of dishes like chicken liver spiedini, a couple of salads, plenty of pasta options, and roasted chicken, or trout, for two. Ceri Smith and Randall Graham (yup, the one and only of Bonny Doon) have plenty of classic Italian wines to keep you feeling warm this fall.

A few more lights that are on: **State Bird Provisions** (1529 Fillmore, SF. [www.statebirdsf.com](http://www.statebirdsf.com)) has reopened after a petite expansion and remodel. The news: You can come by for Sunday dinner, and there are two tables for large groups. Sorry, scoring a reservation remains as tough as ever, though. Keep the faith.

Over on Broadway, **Taps Social House and Kitchen** (1516 Broadway, SF. [www.taps1516.com](http://www.taps1516.com)) is now open, and it's a big'un, with 170 seats, 28 beers on draft, and chef Michael Lamina's gastropubby menu (which took a trip to France) includes a range of hearty



items, from  
suckling  
pig to poutine  
and macaroni  
and cheese, plus  
there's a raw bar.  
Oh yeah, and cock-  
tails. Cheers.

You like baked goods? I'm not talking about how you start your morning. Wait, actually, I am. Now open in Bernal Heights is **Little Bee Baking** (521 Cortland, SF.) baking up croissants, fruit tarts, cookies, cakes, ice cream, and pouring Four Barrel coffee. Meanwhile, over in SoMa, **Savage Flour** (1246 Folsom, SF. [www.savageflour.com](http://www.savageflour.com)) is in the Crème Brûlée Cart space during the day, serving all kinds of goodies: sticky buns, biscuits, scones, cookies, and more.

### BALLIN' ON A BUDGET

Anyone who loves fluffy baked bao should head on over to **Pan Grill Sandwich Shop** (Pier 33, SF. [www.facebook.com/pangrillsandwichshop](http://www.facebook.com/pangrillsandwichshop)), a lunchtime pop-up by chef-owner Rob Lam of Butterfly. Pan is the Japanese word for "bread," and that's what the kitchen's perfected here. Swing by the takeout window on the south side of the restaurant Wed.-Sun.

(11am-3pm) for sandwiches made on a tasty milk bun — think pork katsu, tsukune chicken meatball — plus donburi bowls and salads. And nothing costs more than nine dollars.

**YOU GOTTA EAT THIS**  
Last week, while I was getting my hair did by Mister Anthony at Ginger Rubio in the Mission, I was lucky to nosh on some lunch items from the nearby and newly opened **Green Heart Foods** (3321 20th St., SF. [www.greenheartfoods.com](http://www.greenheartfoods.com)). This new health-conscious café totally rocks. The owner, Lisa Chatham, is cooking up some mighty tasty food. From the roasted tomato soup packed with basil to the kale salad in a tahini dressing with zaatar-roasted butter-nut squash, currants, red onion, and feta — oh hell yes — it's all delish. You can also come by for breakfast (granola, mango muffins, smoothies, and more) or pick up something for dinner too. It's the kind of food you wish you ate every day, so dang good for you, and damn good. Please open a location in the Western Addition, plllllease! **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column, [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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\$10 PRESALE  
\$13 DOOR

PRESALE TIX: [THEHOUSEOFBABES.COM](http://THEHOUSEOFBABES.COM)

1535 †THE HOLY COW† Folsom St.  
A portion of the proceeds will benefit Saint James Infirmary

**BAY GUARDIAN**

A black and white photograph of a restaurant advertisement. The left side features a dark vertical bar with the text "Dine In Our Restaurant" and "Stay For A Show" stacked vertically. The right side shows a close-up of a dish with a piece of meat topped with orange caviar and a slice of citrus fruit.

[www.sfbg.com/mission-guide](http://www.sfbg.com/mission-guide)

In association with the Mission Merchants:

# EAT DRINK SHOP LIVE MISSION

## It's Halloween time at Napper Tandy!

Stop by the Napper Tandy while enjoying the Halloween festivities in the Mission, including this neighborhood corner pub's Halloween costume bash on Saturday, October 26. Dance to the tunes of DJ Rory Lyne in your most creative costume and enter to win the one hundred dollar grand prize! And since the Dia de los Muertos procession will pass right by the bar on Saturday, November 2, watch the dancers and bereaved pay respects to their loved ones on their way to Garfield Park, or pop in after a visit to the alters yourself – with a motto like, "You are a stranger here but once," we couldn't think of a better place to.

3200 24th St., SF • (415) 550-7510

The logo for The Pretty Pretty Collective is a circular emblem. Inside the circle, a pair of gold-colored scissors is positioned with its blades open, forming a cross-like shape. A gold-colored comb is placed behind the scissors, with its teeth pointing downwards. The background of the circle is dark, and the emblem is surrounded by a decorative border featuring intricate scrollwork and floral patterns. Above the circle, the text "THE PRETTY PRETTY COLLECTIVE SALON & GALLERY" is written in a bold, serif font. Below the circle, the address "3290 22ND STREET MISSION DISTRICT" and phone number "415.282.2002" are listed in a large, bold, sans-serif font. At the bottom, the website "THEPRETTYPRETTYCOLLECTIVE.COM" is written in a smaller, sans-serif font.

A promotional poster for Napper Tandy's Halloween Costume Bash. The top half features a white ghost on the left and a white skull on the right, flanking a stylized logo with a harp. Below the logo, the words "Napper Tandy's" are written in a large, flowing script font. The bottom half features two jack-o'-lanterns on either side of the event details. The text "HALLOWEEN COSTUME BASH" is prominently displayed in the center in large, bold, purple and green letters. Below it, "SAT 10/26 @8PM" and "\$100 PRIZE FOR BEST DRESSED!" are written in smaller, bold letters. At the very bottom, "MUSIC PROVIDED BY DJ RORY LYNE" is written in a smaller, bold, black font.

**Make-Out Room**

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**WEDNESDAY 10/23 AT 7:30PM, \$8**

**CHIEF • MAJOR LIFTS**

**COUGAR ON A METH BINGE**

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**THURSDAY 10/24 AT 9PM, FREE!**

**CRISCO DISCO!**

**DJ 2SHY-SHY & DJ MELT W/ U**

**SPECIAL GUEST: DJ KA-BOOM!**

**DIRTY DISCO/ FREAKY FUNK**

**SLEAZY SOUL/GROOVE/HIP-HOP**

---

3225 22nd St. @ MISSION SF CA 94110  
415.547.2888 • [WWW.TURKSOFUT.COM](http://www.turksofut.com)

A vertical advertisement for Bender's Bar & Grill. At the top is a black and white photograph of a vintage-style neon sign that reads "Bender's S. VAN NESS". Below the photo, the text "BENDER'S BAR & GRILL" is written in a bold, sans-serif font. Underneath that, "806 S. VAN NESS @ 19TH" and "415.824.1800" are listed. The main title "BENDER'S BAR" is prominently displayed in large, bold, white letters. Below it, "FEATURED IN OCTOBER:" and "BIKE MESSENGER ART" are written in a smaller, bold, white font. A section titled "KITCHEN HOURS:" follows, with "MON - FRI 6PM - 11PM • SAT 4PM - 10PM" and "EXTENDED KITCHEN HOURS" below it. The bottom part of the ad features "FRI/SAT 'TIL 1AM" and the website "WWW.BENDERSBAR.COM" in a large, bold, white font.

# THE SELECTOR



OG VAMP.

## WEDNESDAY 10/23

### ⊖ NEDERLANDS DANS THEATER

With this program, Nederlands Dans Theater is sticking its neck out. For the last 33 years, the company's bone-deep identity, its very soul and the refined contemporary perspective on ballet, was associated with one man, Jiry Kylian, the choreographer and artistic director who took his troupe around the world to highest acclaim. He recently turned the reins over to resident choreographers, the British-born Paul Lightfoot and Spain-native Sol Leon, who as artistic partners have co-choreographed for Nederlands for the last 20 years. Though Kylian's rep will not be neglected, we'll get an inkling of how the two of them will shape the company's future. No Kylian on this visit, but two contrasting West Coast premieres: Lightfoot's *Sehnsucht (Longing)*, to Beethoven, and Leon's *Schmetterling (Butterfly)* to a score by the Magnetic Fields. (Rita Felciano)

Also Thu/24, 8pm, \$30-\$92

Cal Performances  
Zellerbach Hall, Berk.  
(510) 642-9988  
[www.calperformances.org](http://www.calperformances.org)

### NEDERLANDS DANS THEATER SEE WEDNESDAY/23



## THURSDAY 10/24

### ⊖ CITIESALIVE NIGHTLIFE

Once, long ago, Earth was covered in green grass, shrubs, moss, and trees, with not a roof or window to be seen, and plenty of oxygen to get around. One day in the future, land could look the same from above, and it'll happen sooner than later through the educational efforts of CitiesAlive, a green roof and wall conference, which will host this week's Nightlife at the Cal Academy of Sciences. Thump and bump to DJ Sep, cocktail in hand, through the festivities, which include master-



ing tricks to grow your own living things — herbs, fungi, you name it — from your urban flat with

Gudrun Ongania and Wanda Keller of VEG and the City, eating flowers with rooftop garden blogger Kristin McArdle, tasting Terry Oxford's of Urban Bee SF's city-bee honey, and going on a virtual tour of the greatest green buildings to currently grace Earth. (Kaylen Baker)

6pm, \$12  
California Academy of Sciences  
55 Music Concourse, SF  
(415) 379-8000  
[www.calacademy.org](http://www.calacademy.org)

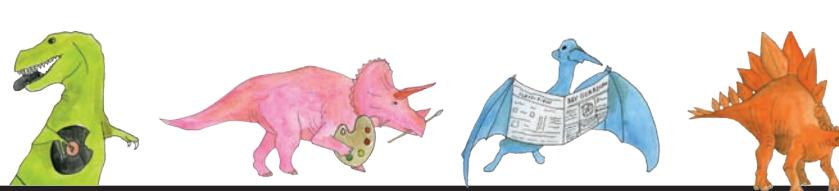
### ⊖ FOREST FRINGE SF

There's the Edinburgh Fringe and then there's Forest Fringe. A mini-fest roaming the outskirts of the world's largest arts festival, Forest Fringe started in 2007 as a platform for more experimental work and has become an itinerant force in its own right. This week it comes to the Bay Area, as part of an exhilarating ongoing artistic exchange between the UK and the Bay, initiated two years ago by the theater department

of the University of Chichester in collaboration with local artists and organizations. CounterPULSE hosts this week's varied four-night program of UK-based artists, including



returning duo Action Hero, as well as Andy Field, Brian Lobel, Lucy Ellinson, and Sam Halmarack and the Miserablites. There's also an evening devoted to work by both UK and local artists — a set of hothouse collaborations devised entirely within the preceding week. (Robert Avila)  
Through Sun/27, 8pm, \$10-\$30  
CounterPULSE  
1310 Mission, SF  
[www.counterpulse.org](http://www.counterpulse.org)



## FRIDAY 10/25

### ⊖ ABSTRACT ALCHEMIST OF FLESH

GRAHHR! Opening night of the Berkeley Video and Film Festival premieres *Abstract Alchemist of Flesh* (55 min), the Colin Still-directed documentary on the Bay Area's literary lion, Michael McClure, with the poet himself on hand. Featuring new and archival footage of such friends and fellow travelers as Allen Ginsberg, Dennis Hopper, Ray Manzarek, and Terry Riley, *Abstract Alchemist* provides an extended glimpse into the poetry and collaborative methods of a countercultural figure from the days when they



built 'em to last. Also on the bill is *The Party in Taylor Mead's Kitchen*, a short documentary on everyone's favorite (and recently deceased) Warholian dadaist; the William Burroughs-based experiment *One Night at the Aristo*; and a second premiere, *Moment of the Making*, focusing on the sculpture of McClure's partner, the artist Amy Evans- McClure. (Garrett Caples)  
7:15pm, \$8-\$12  
East Bay Media Center  
1939 Addison, Berk.  
(510) 843-3699  
[www.berkeleyvideofilmfest.org](http://www.berkeleyvideofilmfest.org)

### ⊖ KISSES

Boy-girl duo Kisses is some kind of weird fun. Its poppy sound incorporating analog keyboards, simple percussion, and pleasant harmonies is easy listening at its finest. But the pair isn't afraid to employ negative space in its tracks, and often places simple beats next to minimal lyrics, creating a sound that falls somewhere between pop and a '70s tribute group. The dream pop enthusiasts released their second full-length album *Kids in LA* this past September and have been touring the US with the Blow since the beginning of October. Singer Jesse Kivel embodies a somber nostalgic romantic behind the mic, and keyboard-soundboards Zizi



Edmundson, tinkering nonchalantly and occasionally oozing vocally into the mic, makes apathy cool again. (Hillary Smith)  
With the Blow and the Ian Fays  
9:30pm, \$16  
Bottom of the Hill  
1233 17th St, SF  
(415) 626-4455  
[www.bottomofthehill.com](http://www.bottomofthehill.com)

### ⊖ SUICIDE GIRLS: BLACKHEART BURLESQUE TOUR

After six tour-less years, the SuicideGirls are back with their Blackheart Burlesque Tour, presented by Inked Magazine. Redefining ideas of female beauty through sexy and silly performance, seven talented SuicideGirls take the country by storm on a tour full of gorgeous stripteases and nods to popular culture, including favorites such as *Star Trek*, *The Avengers*, *Game of Thrones*, *The Big Lebowski*, *Pulp Fiction*, *Planet of the Apes*, and *The Rocky Horror Picture Show*. Choreographer to the stars Manwe Sauls-Addison has assembled only the best for this raunchy and riotous show. (Kirstie Haruta)  
9pm, \$25  
Fillmore  
1805 Geary, SF  
(415) 346-6000  
[www.thefillmore.com](http://www.thefillmore.com)

### ⊖ DEER TICK

In 2013 Deer Tick is proving that the only constant is change. The Providence alt-country outfit has always been reliable and consistent in its consistent touring, heavy drinking, and all-around debauchery. But that was before frontper-



son and primary songwriter John McCauley dealt with an imploded engagement, a father gone to prison, and the realization that maybe it was time to start drinking responsibly. Deer Tick has scaled back its usual 200+ shows per year schedule, and its penchant for escapism, focusing instead on showmanship and honest, personal songwriting. *Negativity*, its newest studio album, is almost entirely autobiographical. But don't worry, it's still Deer Tick — the shows will still be a riotous, sweaty mix of originals and covers, and despite the band's clean-up act, audience drunkenness and hooliganism is still highly encouraged. (Haley Zaremba)

With Robert Ellis

9pm, \$21

Slim's

333 11th St, SF

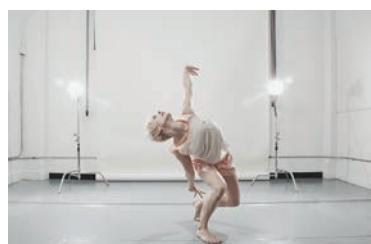
(415) 255-0333

[www.slimspresents.com](http://www.slimspresents.com)

## SATURDAY 10/26

### • POR-TRAI-TURE

Lindsey Renee Derry likes to go it alone. You can't blame her. One could almost pity anyone having to share the stage with her, even though she worked with Jon Navas/Compagnie Fracas in Montreal for five years. At Kunst-Stoff, earlier this year, she proved herself a mesmerizing soloist whose power, range and fearlessness is strongly ballet-based but whose approach to dance ranges beyond what her training would



have implied. For *Por-Trai-Ture*, she is reaching to back to a piece that José Navas set on her but expanding it by working with excellent choreographers. No doubt Sidra Bell from New York, Alex Ketley from SF, and Iratxe Ansa from Spain will challenge her in unexpected ways as will video designer Erin Malley. (Feliciano)

Also Sun/27, 8pm, \$10-\$15

Kunst-Stoff Arts

1 Grove, SF

[portraiture.brownpapertickets.com](http://portraiture.brownpapertickets.com)

### • HAUNTED HOEDOWN IV

Local folk favorite Rin Tin Tiger hosts its fourth annual Haunted

## SUICIDE GIRLS: BLACKHEART SEE FRIDAY/25



Hoedown at Bottom of the Hill tonight. Celebrate Halloween a few days early by donning your coolest costume and heading out for a night of music and spooky fun. Riding on the recent release of its new album, *Splinter Remedies*, headliner Rin Tin Tiger is joined by fellow San Francisco rockers Vandella and the Moxie Kids. And what would a Halloween show be without the chance to indulge your sweet tooth? While you're picking up your CDs and T-shirts, trick-or-treat at the merch tables and enjoy some free candy! (Haruta)

8:30pm, \$12

Bottom of the Hill

1233 17th St, SF

(415) 626-4455

[www.bottomofthehill.com](http://www.bottomofthehill.com)

## SUNDAY 10/27

### • CHEF BOULUD

Where does a celebrity chef, that god-like being in a starched and double-buttoned smock worshipped



by a lucky few behind foaming duck terrine, go for a good time? When not looking after 10 award-winning restaurants, writing a seventh cookbook, or winning more Michelin stars and James Beard awards, Lyon-born Chef Daniel Boulud comes to San Francisco, *assurément*. As part of the JCCSF's Food For Thought series, Boulud talks to Lucky Peach's Chris Ying about his new cookbook, *Daniel: My French Cuisine* (Grand Central Life & Style, 2013), which will feature 75 Daniel-worthy recipes and 12 made-by-the-hearth French classics. Don't miss the man who's influenced American cuisine with his edible je-ne-sais-quoi for the past 20 years. (Baker)

7pm, \$25

Jewish Community Center of San Francisco

3200 California, SF

(415) 292-1200

[www.jccsf.org](http://www.jccsf.org)

## MONDAY 10/28

### • COCOROSIE

Bianca and Sierra Casady — nicknamed Coco and Rosie by their mother — grew up under unusual circumstances, bouncing around from city to city with their nomadic mother, doing "vision quests" with their Iowa farmer father who had a fascination with Native American religion, and being encouraged to practice art and creativity rather

than worry about finishing school. The sisters eventually became estranged, reuniting in Paris in 2003, where they formed their wonderfully



weird and experimental indie pop duo. Always unexpected and startlingly beautiful, the sisters' music is unlike anything you've heard, and the live performance, never skimping on spontaneity or costume changes, endeavors to match their twisted whimsy. (Zaremba)

8pm, \$28

Regency Ballroom

1300 Van Ness, SF

[theregencyballroom.com](http://theregencyballroom.com)

## TUESDAY 10/29

### • NOISE POP'S "MUSICAL PURSUIT" TRIVIA NIGHT

Show off your musical know-all at Noise Pop's monthly "Musical Pursuit" trivia night! With sonic trivia covering contemporary and vintage tunes, it could be anyone's game. Prizes change

monthly and could include anything from gift certificates, to concert tickets, to your bar tab. This month, the prize is a biggie: Everyone on the winning team will win a badge to next year's Noise Pop fest. And the second place prize is tickets to the Flaming Lips on Halloween. So come prepared, your head crammed with musical knowledge. Enjoy drink specials, eats by SF Burger Brawl winner Wes Rowe, and music by Jamie Jams of Debaser. (Haruta)

6pm, free

1772 Market, SF

(415) 371-9705

[www.noisepop.com](http://www.noisepop.com)

### • HORROR DOUBLE FEATURES WITH HOBGOBLIN

For those of us who prefer to stretch



out anticipation of the best holiday of the year into a week-long (or month-long) affair, there's no better way to ramp up to the Big H than checking out a horror-film double feature. Over two nights, the Balboa Theatre and November Fire Productions unspool a trio of silent horror classics with brand-new soundtracks performed live by HobGoblin, plus other aural enhancements, including spooky sound effects. Tonight, it's OG vamp *Nosferatu* (1922) and the sleepwalking stalker of *The Cabinet of Dr. Caligari* (1920); tomorrow, 1920's don't-play-with-black-magic tale *The Golem* screens with a tribute to Bob Wilkins, the late, great host of TV's *Creature Features*. (Cheryl Eddy)

Through Oct. 30

7:30pm, \$10

Balboa Theatre

2630 Balboa, SF

[cinemasf.com/balboa\\_SFBG](http://cinemasf.com/balboa_SFBG)

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMILY SAVAGE  
emilysavage@sfbg.com

**TOFU AND WHISKEY** "Us Kids," the first single off French Cassettes' debut full-length *Gold Youth* (self-released), is a sunny, upbeat slice of San Francisco life. It's unadulterated indie pop exuberance, the shiny glee of mischievous youth in a extraordinary city under a thick layer of fog.

That sheen might be due to the simple fact that the single — along with all songs on *Gold Youth* — includes backing tracks of actual kids (read: early 20-somethings) clapping, singing, shouting, rabblerousing beneath the music.

The basic quartet makeup of French Cassettes is brothers Scott and Thomas Huerta on guitar-vox and bass, respectively; keyboardist-guitarist Mackenzie Bunch; and as of six months ago, drummer James Gallagher. But *Gold Youth* was a far broader group effort, with early roots spawned in the Central Valley.

The brothers Huerta and Bunch both grew up in sleepy Ripon, Calif., which wouldn't seem the breeding ground for melodic indie pop compared to the likes of the Strokes and the Generationalists. But when French Cassettes began in high school, they gained an early local following in a surprisingly lively Modesto music scene. Eventually, the whole group moved northwest to San Francisco. And as musicians from small towns are wont to do, many of their friends eventually joined them here as well.

It was while living mostly under the same roof — or across the street in a neighboring home — in a house jokingly dubbed "the Cat House" (thanks to a chunky tabby named Sprout) in the Sunset that French Cassettes spent a year writing and recording *Gold Youth*. (The record was also recorded partially at Tiny Telephone.)

And during that time, the musicians of French Cassettes would hole up for days perfecting songs, then invite friends over at night under false pretenses.

"We had a lot of musical friends that moved from the Central Valley. They would come and we'd trick them and be like 'hey, come over and let's party and drink beer,'" explains Scott, sitting in the back patio of Bottom of the Hill before a French Cassettes headlining show. "We'd get them drunk and be like, 'you know what we should do?' and then make our friends sing on the album. We would do it in the middle of us hanging out, so we had to put noise gates on some of the tracks because



# Kids in America

you can hear people just belligerently talking in the background."

The record is full of these hand-claps and multipart harmonies along with the punchy bass lines and tight rhythms. It's summer year-round inside *Gold Youth*, and there's no shame in the merriment.

It's clear there's an intimacy between the members of the band, hanging out on this back patio, giggling nervously and peppering our conversation with inside jokes and exclamations ("excited" is the word most frequently used).

"This is our first band. It's really comfortable," Scott says. "It always discourages me when I hear people have been in like, four bands. It just sounds sad to me, I don't know why." He laughs.

Scott and Thomas had an early advantage with that closeness — the brothers began playing together at ages 12 and 14, gifted a guitar and a set of drums by their guitar-playing, blues-loving dad. Their mom plays piano and their dad raised them on a diet of Stevie Ray Vaughan, Eric Clapton, the Doors.

"I asked [our dad] why he started playing [guitar] one time and he said he wanted a hobby that he could do while watching TV," Thomas says. Everyone laughs.

"He's really good at that," Scott

adds. "He made a new score to *Seinfeld* episodes. He'd put the TV on mute and play along."

Rather than rescoring sitcoms, the brothers started playing where many aspiring rockers do: with Nirvana covers. Later, when they began French Cassettes in 2006, Scott says they tried going the experimental rock'n'roll path, "being as loud and crazy as we could" before "realizing we wanted to do something more approachable" and breaking into pop tunes.

Those pop songs first turned SF heads after the release of their first official EP, 2011's *Summer Darling*. Around then the band starred in a Perez Brothers-directed video for the song "Radley," off *Summer Darling*, which hit local blogs thanks to too-cute scenes of them hanging out and drinking beers on the beach with a mermaid. They followed that up a year later by participating in the first annual 48-hour Music Video Race, starring in a '60s mod-referencing video for "Mouth Drum" by filmmaker Dalan. They also toured to SXSW, playing 12 shows in one week, and hit MusicFestNW in Portland. Last week, French Cassettes played Noise Pop's California Academy of Sciences' Treasure Island Nightlife event before Thao & the Get Down Stay Down.

But in August of this year,

## FRENCH CASSETTES UNSPOOL SUNNY TALES OF 'GOLD YOUTH.'

GUARDIAN PHOTO BY SIXTEENTH AND BROADWAY PHOTOGRAPHY

### OH LAND

Danish musician Nanna Øland Fabricius (otherwise known as Oh Land) is a Renaissance woman. She's a producer, a singer-songwriter, a former student of the Royal Danish and Royal Swedish Ballet schools (before an injury nudged her toward music-making). And this is perhaps why "Renaissance



"Girls," the first single from her newest full-length *Wish Bone* (Federal Prism/Tusk Or Tooth) works so well. Like much of Oh Land's output, it's musically all over the place, with beats and piano, quick-dropped lyrical phrases and twee girlish high notes. And the video both harkens back to her early dancerly ways and provides a hard/soft dichotomy with interpretative choreography performed by Fabricius herself in Hello Kitty-pink overalls set to the backdrop of a dusty, cement-filled construction site and urban alleyways. With Sun Rai.

Wed/23, 8pm, \$15. Independent, 628 Divisadero, SF. [www.theindependentsf.com](http://www.theindependentsf.com)

### DEAL WITH THE DEVIL

Speaking of alleyways...Firstly, there are a few new things you should know about long-running "goofballs of the East Bay punk scene" **Bobby Joe Ebola and the Children MacNuggits**. The '95-born act has two new books out through Microcosm Publishing, a comic listen-along book (*Meal Deal with the Devil*) and a complete discography songbook (*The Bobby Joe Ebola Songbook*).

Both are oddball hilarity at its finest. *The Bobby Joe Ebola Songbook* contains song lyrics and guitar chords — play along at home! — witty how-to band/life advice, tour anecdotes, and "other bizarre detritus." Secondly, the band is playing the annual **Clarion Alley Block Party** this weekend and that should be wall-to-muraled-wall fun. Support DIY punk and an important SF artist-community institution with a full day of live music. With Apogee Sound Club, CCR Headcleaner, Quite Polite, Devotionals, and more.

Sat/26, 11am-10pm, free. Clarion Alley at Mission Street, SF. Facebook: Clarion Alley Block Party. **SFBG**





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DBOX

# MUSIC LISTINGS

FOR VENUE INFO, VISIT  
[SFBG.COM/VENUE-GUIDE](#)

## WEDNESDAY 23

### ROCK

**Bottom of the Hill:** Thunderegg, On Telegraph, Jared Cohen & The Future Proof, 9 p.m., \$8.  
**Brick & Mortar Music Hall:** Leagues, Dig, 8 p.m., \$10-\$12.  
**DNA Lounge:** Supersuckers, Hellbound Glory, Devil in California, 8 p.m., \$15-\$20.  
**Hemlock Tavern:** Young Moon, Feelings, Sandy's, 8:30 p.m., \$6.  
**Hotel Utah:** Golden Youth, Venus Beltran, Books on Fate, Slow Cult, 8:30 p.m., \$7.  
**Independent:** Oh Land, Sun Rai, 8 p.m., \$15.  
**Make-Out Room:** Chief, Major Lifts, Cougar on a Meth Binge, 7:30 p.m., \$8.  
**Milk Bar:** Tambo Rays, She's, Street Joy, 8:30 p.m., \$5.  
**Rickshaw Stop:** NoNoNo, Helado Negro, 9 p.m.,

\$13-\$15.  
**Slim's:** Au Revoir Simone, Genius, CALLmeKAT, 8 p.m., \$16.  
**Yoshi's San Francisco:** Leon Russell, 8 p.m., \$39.

### DANCE

**Cat Club:** "Bondage A Go Go," 9:30 p.m., \$5-\$10.  
**Elbo Room:** "Bodyshock," 9 p.m., \$7.  
**EndUp:** "Tainted Techno Trance," 10 p.m.  
**F8:** "Housepitality," 9 p.m., \$5-\$10.  
**Infusion Lounge:** "Indulgence," 10 p.m.  
**Royal Cuckoo:** Charlie Siebert & Chris Siebert, 7:30 p.m., free.  
**Monarch:** "Mushroom Jazz," 9:30 p.m., \$10-\$20.  
**Q Bar:** "Booty Call," 9 p.m., \$3.

### HIP-HOP

**Double Dutch:** "Cash IV Gold," 10 p.m., free.  
**Skylark Bar:** "Mixtape Wednesday," 9 p.m., \$5.

### ACOUSTIC

**Cafe Divine:** Craig Ventresco & Meredith Axelrod, 7 p.m., free.  
**Cafe Du Nord:** Stephen Kellogg, Fort Atlantic, 8:30 p.m., \$20.

### JAZZ

**Amnesia:** Gaucho, Eric Garland's Jazz Session, Amnesiacs, 7 p.m., free.  
**Royal Cuckoo:** Charlie Siebert & Chris Siebert, 7:30 p.m., free.

## THURSDAY 24

### ROCK

**Bottom of the Hill:** Earthless, Joy, Hot Lunch, 9 p.m., \$12.  
**Brick & Mortar Music Hall:** Annie Girl & The Flight,

Everyone Is Dirty, 9 p.m., \$7.

**S.F. Eagle:** Ash Reiter, VISIBLES, Electric Magpie, 9 p.m., \$7.

**Hemlock Tavern:** Cool Ghouls, Neighbors, Satan Wriders, 8:30 p.m., \$6.

**Independent:** Rusted Root, Goodnight, Texas; Lorne & The Wayhighs, 8 p.m., \$25.

**Knockout:** Welcome Matt, Jaded, 6:30 p.m., free w/ RSVP; Electric Shepherd, Wild Eyes, 10 p.m., \$6.

**Monarch:** O Presidente, Spider Heart, Shape, Secret Town, 8 p.m., \$8.

**Rickshaw Stop:** Night Terrors of 1927, Parade of Lights, Basic Vacation, 9 p.m., \$10-\$12.

**Thee Parkside:** Tav Falco & The Panther Burns, Big Tits, Lonesome Shack, 9 p.m., \$12.

### DANCE

**Aunt Charlie's Lounge:** "Tubesteak Connection," 9 p.m., \$5-\$7.

**Cat Club:** "Throwback Thursdays," 9 p.m., \$6.

**Elbo Room:** "Afrolicious," 9:30 p.m., \$5-\$8.  
**Madrone Art Bar:** "Night Fever," 9 p.m., \$5 after 10 p.m.  
**Make-Out Room:** "Crisco Disco," 9 p.m., free.  
**Public Works:** "Future Perfect," 9 p.m., \$5-\$10.  
**Q Bar:** "Throwback Thursday," 9 p.m., free.  
**Underground SF:** "Bubble," 10 p.m., free.

### HIP-HOP

**1015 Folsom:** Riff Raff, UltraViolet, Napsty, DJ Dials, Trill Team 6, 9 p.m., \$17.50 advance.

### JAZZ

**Boom Boom Room:** Mike Dillon Band, 9 p.m., \$10 (free before 9:30 p.m.).

**Top of the Mark:** Stompy Jones, 7:30 p.m., \$10.

### SOUL

**Mezzanine:** Raheem DeVaughn, Khela, LB Muzac,



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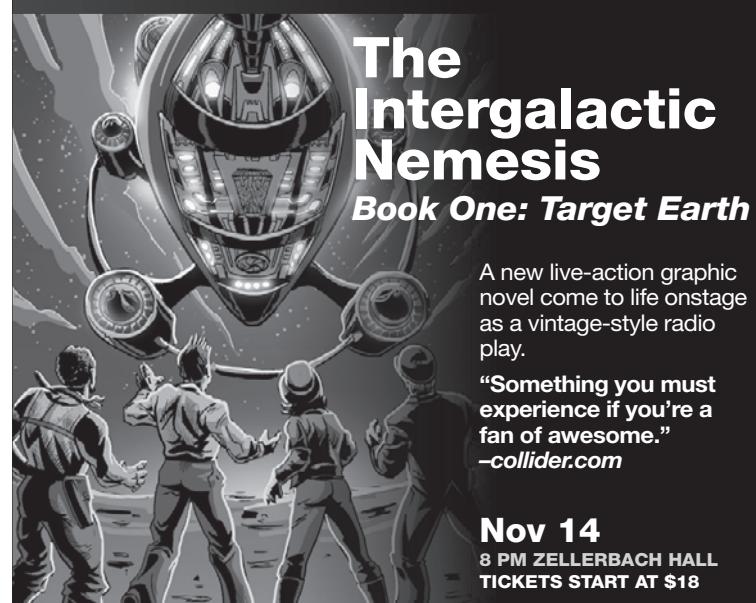


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# MUSIC LISTINGS

Veronica Timms, 9 p.m., \$25-\$35.  
**Slim's:** Sister Sparrow & The Dirty Birds, Cassoria, Insects vs. Robots, 8 p.m., \$16.  
**Yoshi's San Francisco:** Macy Gray, 8 & 10 p.m., \$48.

## FRIDAY 25

### ROCK

**Bottom of the Hill:** Blow, Kisses, Ian Fays, 9:30 p.m., \$14-\$16.  
**Cafe Du Nord:** Icarus Line, Golden Veins, Spryals, Creeping Pink, DJ Al Lover, 9:30 p.m., \$10-\$12.  
**DNA Lounge:** Lebanon Hanover, Selofan, Screature, DJ Omar, 9:30 p.m., \$8-\$10.  
**El Rio:** Thith, DJ Emotions, 10 p.m., free.  
**Hemlock Tavern:** Astro Zombies, He Who Cannot Be Named, 9:30 p.m., \$6.  
**Independent:** He's My Brother She's My Sister, Caught a Ghost, 9 p.m., \$15.

**Neck of the Woods:** Pomegranate, Tender Mercies, Be Brave Bold Robot, 9 p.m., \$5-\$8.  
**Rickshaw Stop:** Keep Shelly in Athens, Chad Valley, Spells, DJs Glenn Jackson & EOTB, 9 p.m., \$15.  
**Thee Parkside:** Posole, Bonnie & The Bang Bang, Growlwer, Dot Punto, 9 p.m., \$8 (\$6 with costume).

### DANCE

**1015 Folsom:** Third Annual Halloween Free Party, 10 p.m., free with RSVP (required).  
**Cat Club:** Monster Mash: Dark Shadows Howling Halloween Party, 9:30 p.m., \$7.  
**Elbo Room:** "120 Minutes," 10 p.m., \$10-\$15.  
**EndUp:** "Fever," 10 p.m., free before midnight.  
**Factory:** Eye Heart Halloween, 9 p.m., \$25-\$85 advance.  
**Monarch:** Thugfucker, DJ Atish, J9:30 p.m., \$20.  
**Public Works:** Freakers Ball 2013: The Journey Begins, 9 p.m., \$15-\$30 advance.  
**Underground SF:** "Bionic," 10 p.m., \$5.

### ACOUSTIC

**Chapel:** Dustbowl Revival, Defibulators, Wild Reeds, 9 p.m., \$15.  
**Hotel Utah:** Giving Tree Band, Lady Crooners, Americans, 9 p.m., \$8.

### JAZZ

**Royal Cuckoo:** Steve Lucky & Carmen Getit, 7:30 p.m., free.  
**Savanna Jazz Club:** Carol Luckenbach, 7:30 p.m., \$8.  
**Top of the Mark:** Black Market Jazz Orchestra, 9 p.m., \$10.  
**Verdi Club:** San Francisco Zombie Prom, 8 p.m., \$17-\$20.

### INTERNATIONAL

**Amnesia:** Baxtalo Drom, 9 p.m., \$5-\$10.  
**Bissap Baobab:** "Paris-Dakar African Mix Coupe

Decale," 10 p.m., \$5.

### FUNK

**Brick & Mortar Music Hall:** George Porter Jr. & Runnin' Pardners, Korty & Friends, 9 p.m., \$20-\$25.

### SOUL

**Underground SF:** "Sissy Strut," 10 p.m., \$3-\$5.  
**Yoshi's San Francisco:** Howard Hewett, 8 & 10 p.m., \$27-\$31.

## SATURDAY 26

### ROCK

**Bender's:** Black Sabbath, Grandma, 10 p.m., \$5.  
**Bottom of the Hill:** Haunted Hoedown IV, w/ Rin Tin

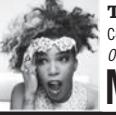
**Tiger, Vandella, Moxie Kids,** 9:30 p.m., \$12.  
**Hemlock Tavern:** Sunbeam Rd., Timothy Robert Graham, 6 p.m., \$5; Successors, Horrible Present, Burnt Palms, 9:30 p.m., \$6.  
**Neck of the Woods:** Deathtrap America, After Nations, Booker Long Duo, 9 p.m., \$5.  
**Red Devil Lounge:** Super Hella Halloween, 9 p.m., \$10.  
**Thee Parkside:** Cobra Skulls, Jabber, ToyGuitar, Point of View, 9 p.m., \$10.

### DANCE

**BeatBox:** Bears in the Dark: Halloween Underwear Edition, 10 p.m., \$5-\$10.  
**Cafe Du Nord:** Dark Room 2.0, 9:30 p.m., \$15.  
**DNA Lounge:** Halloween Boootie S.F., 9 p.m., \$15-\$30.  
**S.F. Eagle:** "Sadistic Saturdays," 10 p.m., free.  
**El Rio:** Devil Made Me Do It, 10 p.m., \$10.  
CONTINUES ON PAGE 26 >>



..... GET TICKETS AT [yoshis.com](http://yoshis.com) .....

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 <b>Wed, Oct 23</b> <b>SOLD OUT</b> <b>LEON RUSSELL</b>	 <b>Wed, Oct 23</b> 51Oakland Presents <b>BEYOND IDOL 2013 GRAND FINALE</b>
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 <b>Fri, Oct 25</b> - 10:30pm in The Lounge, 21+ <b>HALLOWEEN MONSTER'S BALL</b>	 <b>Sun, Oct 27</b> , 7pm Iranian composer, vocalist and performance artist <b>SUSSAN DEYHIM</b>
 <b>Sun, Oct 27</b> - 9:30pm w/ DJ Funklor - Open Dance Floor Collaboration of two legendary Hip-Hop duos <b>PETE ROCK &amp; CL SMOOTH REUNION TOUR w/ CAMP LO</b>	 <b>Mon, Oct 28</b> - Funky refined Balkan music <b>NEW YORK GYPSY ALL-STARS</b>
 <b>Mon, Oct 28</b> - Direct from Argentina Celebrating 25 years, rare SF performance! <b>LOS PERICOS</b>	 <b>Tue, Oct 29</b> <b>DARRYL ANDERS ~ AGAPÉSOUL</b> Opening Act: Tracy Cruz
 <b>Tue, Oct 29</b> American jazz singer, pianist, songwriter & bandleader <b>PATRICIA BARBER</b>	 <b>Wed-Thu, Oct 30-31</b> Unique vocal band w/ jazz arrangements <b>THE FOUR FRESHMEN</b>
 <b>Wed, Oct 30</b> - Norwegian retro-soul singer/multi-instrumentalist <b>BERNHOFT</b> plus Sivert Høyem	 <b>Fri, Nov 1</b> - Blues guitar slinger <b>TOMMY CASTRO &amp; The Painkillers</b>
 <b>Thu, Oct 31</b> <b>CAMEO'S FUNKY HALLOWEEN '70s vs '80s Costume Party!!!</b> Pre-Party w/ DJ Spookie Electronica (6:30-8pm)	 <b>Fri, Nov 1</b> - Late Show Hip-hop orchestra <b>ENSEMBLE MIK NAWOOJ</b>
<b>1330 FILLMORE ST. 415-655-5600</b> VIP Membership Club for Yoshi's SF + Oakland • Details at <a href="http://www.yoshis.com/vip">www.yoshis.com/vip</a>	<b>Sat, Nov 2</b> - Open Dance Floor Original funk - Word Up! <b>CAMEO</b>
For tickets & current show info: <b><a href="http://YOSHIS.COM">YOSHIS.COM</a> / 415-655-5600 / 510-238-9200</b> All-ages venue. Dinner reservations highly recommended.	

# FRIDAY NIGHTS

## AT THE de Young

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Get ready for a bigger party to kick off the opening of *David Hockney: A Bigger Exhibition!* Enjoy a live music mash-up of pop, classical, opera, and fusion by Classical Revolution, a film screening of *David Hockney: A Bigger Picture* with an introduction by filmmaker Bruno Wollheim, and live iPad painting presentations.

[deyoungmuseum.org/fridays](http://deyoungmuseum.org/fridays)

Fees apply for galleries, special exhibitions, dining, and cocktails.

Friday, October 25  
6–8:45 pm  
FREE EVENTS



# MUSIC LISTINGS

CONT>>

**Knockout:** Smithfits Friends Club Halloween Monster Costume Party, 10 p.m., \$5.  
**Lexington Club:** Wicked Gay Halloween, 9 p.m., free.  
**Mezzanine:** Remedy: Haunted Ruins Halloween Party, 9 p.m., \$20.  
**Mighty:** Night of the Living Bass, 9 p.m., \$20-\$25 advance.  
**Public Works:** Freakers Ball 2013, 9 p.m., \$15-\$30+ advance.  
**Rickshaw Stop:** Club 1994 Halloween Bash, 10 p.m., \$10-\$20.  
**Temple:** Suns of Temple, Nitepl, DJ IQ, Liam Shy, more, 10 p.m., \$20.  
**Vessel:** Pleasurekraft, Kid Alien, 10 p.m., \$10-\$30.

## HIP-HOP

Madrone Art Bar: Haunted House Party, 9 p.m., \$5.

FOR VENUE INFO, VISIT  
[SFBG.COM/VENUE-GUIDE](http://SFBG.COM/VENUE-GUIDE)

**Manor West:** Rockstar S.F.: Halloween Edition, 10 p.m., \$25-\$45 advance.  
**Monroe:** Erotic Exotic Halloween, 9 p.m., \$20.

## ACOUSTIC

**Hotel Utah:** Marty O'Reilly & The Old Soul Orchestra, Hana Kim, Frankie Boots & The County Line, 9 p.m., \$10.  
**Plough & Stars:** Canyon Johnson, 9 p.m.

## JAZZ

**Slim's:** Lake Street Dive, Miss Tess & The Talkbacks, 9 p.m., \$15.

## INTERNATIONAL

**1015 Folsom:** Pura Halloween, 10 p.m., \$20.  
**Bissap Baobab:** Paris-Dakar African Mix Coupe Decale, 10 p.m., \$5.  
**Elbo Room:** El Conjunto Nueva Ola, María del Pilar,

10 p.m., \$10.

**Pachamama Restaurant:** Ballet Flamenco, 6:15 p.m., \$19-\$39.95; Peña Eddy Navia & Pachamama Band, 8 p.m., free.  
**Red Poppy Art House:** Mochi Parra & Ensemble, 7:30 p.m., \$10-\$15.

## FUNK

**Boom Boom Room:** Vinyl, Humidors, 9:30 p.m., \$12-\$15.

**Brick & Mortar Music Hall:** George Porter Jr. & Runnin' Pardners, Swoop Unit, 9 p.m., \$20-\$25.  
**Independent:** The Motet, Joy & Madness, 9 p.m., \$20.

## SUNDAY 27

## ROCK

**Bottom of the Hill:** The Ocean Blue, The Orange

**Peels:** DJ Rubberband Girl, 9 p.m., \$12-\$15.  
**DNA Lounge:** Periphery, Born of Osiris, Dead Letter Circus, Twelve Foot Ninja, 6:30 p.m., \$18-\$20.  
**Hemlock Tavern:** Victory & Associates, Nervous Curtains, Helen Money, 8:30 p.m., \$6.  
**Hotel Utah:** Deadfly Ensemble, La Fin Absolute du Monde, Disanova, 8 p.m., \$7.

## DANCE

**Elbo Room:** "Dub Mission," 9 p.m., \$6.  
**EndUp:** "T.Dance," 6 a.m.-6 p.m.; "Elements of House," 8 p.m.  
**F8:** "Stamina Sundays," 10 p.m., free.  
**Independent:** Federico Abele, Lisa Alma, 8 p.m., \$17-\$20.  
**Knockout:** "Sweater Funk," 10 p.m., free.  
**Lookout:** "Jock," Sundays, 3-8 p.m., \$2.  
**Stud:** "Cognitive Dissonance," 6 p.m.

## HIP-HOP

**Boom Boom Room:** "Return of the Cypher," 9:30 p.m., free.  
**Yoshi's San Francisco:** Pete Rock & C.L. Smooth, Camp Lo, 9:30 p.m., \$34-\$39.

## ACOUSTIC

**Plough & Stars:** Seisiún, 9 p.m.

## JAZZ

**Revolution Cafe:** Jazz Revolution, 4 p.m., free/donation.  
**Royal Cuckoo:** Lavay Smith & Chris Siebert, 7:30 p.m., free.  
**Savanna Jazz Club:** Macy Blackman, 7 p.m.

CONTINUES ON PAGE 28 >>

**THE BOTTOM OF THE HILL**

**WEDNESDAY OCT 23** 8:30PM \$8-21+  
**THUNDEREgg ON TELEGRAPH**  
**JARED COHEN AND THE FUTURE PROOF**

**THURSDAY OCT 24** 8:30PM \$12-21+  
**EARTHLESS**  
**JOY HOT LUNCH**

**FRIDAY OCT 25** 8:30PM \$14/16-21+  
**THE BLOW KISSES**  
**THE IAN FAYS**

**SATURDAY OCT 26** 8:30PM \$12-21+  
**Haunted Hoedown 10**  
**RIN TIN TIGER**  
**VANDELLA MOXIE KIDS**

**SUNDAY OCT 27** 8PM \$12/15-21+  
**THE OCEAN BLUE**  
**THE ORANGE PEELS**  
**DJ RUBBERBAND GIRL**

**TUESDAY OCT 29** 8:30PM \$8-21+  
**CUMSTAIN**  
**POOKIE & THE POODLEZ**  
**SEX SNOBS**

**WED OCT 30**  
**OCEANOGRAPHY**  
**TIMOTHY ROBERT GRAHAM**  
**BUZZMUTT**

**FRI NOV 1**  
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**STREET DOGS**  
HARRINGTON SAINTS  
CUSTOM FIT  
SYDNEY DUCKS

**SUN NOV 3**  
Pirates Press: 9-Year Anniversary  
**FM 359**  
**THE RATCHETS**  
DOWNTOWN STRUTS  
LENNY LASHELY'S GANG OF ONE

**TUE NOV 5**  
**DEERHOOF**  
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**BOTTOM OF THE HILL**

**MEZZANINE**  
444 JESSIE STREET

**THUR OCTOBER 24 · 8:30PM**  
**RAHEEM DEVAUGHN**

**SATURDAY OCT 26 · 9PM**  
**REMEDY** HAUNTED HALLOWEEN  
MARK FARINA, MIGUEL MIGS

**THUR OCTOBER 31 · 9PM**  
**THE MAGICIAN**  
**TENSNAKE** LIGHTS DOWN LOW HALLOWEEN

**FRI NOVEMBER 1 · 9PM**  
**EYE HEART SF FUTURE FRIDAYS**  
**ONE MORE TIME DAFT PUNK TRIBUTE**

**SAT NOVEMBER 2 · 9PM**  
**JAMIE JONES**

**MON NOV 4**  
11.04 K. MICHELLE  
11.08 ROGER SANCHEZ  
11.09 BUDOS BAND  
11.14 ASAP FERG  
11.16 SPAWNBREEZIE  
11.17 SHAGGY  
11.23 BARRINGTON LEVY  
11.28 CREAM OF BEAT  
11.29 NIGHTMARES ON WAX  
11.30 BREAK SCIENCE  
12.15 PAUL KALKBRENNER (LIVE)

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11/2 - BLAAK HEAT SHUJAA, BUFFALO TOOTH, WICKED GODDESS  
11/3 - HE IS LEGEND  
11/7 - SCALE THE SUMMIT, THE REIGN OF KINDO, JOLLY  
11/9 - DESERT NOISES, DONCAT, TIGER, THE RECORD WINTER  
10/13 - THE DEER TRACKS  
11/14 - ALESTORM, TROLLFEST, GYPSYHAWK, VALENSORROW  
11/15 - THAT GHOST, FAYRAY, SONS OF HIPPIES, WAG  
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SATURDAY 9/28  
**OLD BELLE**  
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**FRI 10/25**  
**TBA**

**SAT 10/26**  
**TBA** 9PM

**SUN 10/27**  
**TWANG SUNDAY** 4PM  
**THE LOVE GANGSTERS** 9PM

**MON 10/28**  
**KIT RUSCOE** 9PM

**TUE 10/29**  
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FRI. OCT. 25 - \$15 - DOORS 8, SHOW 9  
**THE DUSTBOWL REVIVAL**  
THE DEFIBULATORS  
THE WILD REEDS

THU. OCT. 31 - \$12 ADV / \$15 DOOR - DOORS 8, SHOW 9  
HALLOWEEN AT THE CHAPEL!  
**BOBB SAGGETH (BLACK SABBATH COVER BAND)**  
**HAIGHT BREEDERS (FEMALE-FRONTED MISFITS COVER BAND)**

FRI. NOV. 1 - \$15 - DOORS 8, SHOW 9  
((folkYEAH!)) PRESENTS  
**JONATHAN WILSON**  
EXTRA CLASSIC

SAT. NOV. 2 & SUN. NOV. 3 - \$20 ADV / \$22 DOOR - DOORS 8, SHOW 9  
SUNSET SF PRESENTS  
**ZOE KEATING**  
MATIANA / U9LIFT (SAT. ONLY)  
YOU ARE PLURAL (SUN. ONLY)

MON. NOV. 4 - \$18 ADV / \$20 DOOR - DOORS 7, SHOW 8  
((folkYEAH!)) PRESENTS  
**GLASSER**

WED. NOV. 6 - \$12 ADV / \$14 DOOR - DOORS 8, SHOW 9  
**CYMBALS EAT GUITARS**  
MRS. MAGICIAN

THU. NOV. 7 - \$25 ADV / \$28 DOOR - DOORS 8, SHOW 9  
**WANDA JACKSON**  
THE SWINGIN' DOORS

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*Oh Land*

SUN RAI

WED, OCT 23



**Rusted Root**

GOODNIGHT, TEXAS.  
LORNE & THE WAYHIGHS

THU, OCT 24

**HES MY BROTHER  
SHES MY SISTER**

CAUGHT A GHOST  
SONG PRESERVATION SOCIETY

FRI, OCT 25



**the motet**  
JOY & MADNESS

SAT, OCT 26



**FEDERICO AUBELE**  
LISA ALMA

SUN, OCT 27



**FOY VANCE**  
RAMS' POCKET RADIO

TUE, OCT 29



MON, NOV 4  
NOISE POP PRESENTS  
**DESTROYER (SOLO)**

PINK MOUNTAINTOPS

WED, NOV 6  
**COWBOY MOUTH**

THE CRINGE

FRI, NOV 8 & SAT, NOV 9  
TWO NIGHTS!

**SEAN HAYES**

THE BLANK TAPES (11.8)

JILLETT JOHNSON (11.9)

BUD LIGHT



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**Potrero Hill History Night**  
Saturday, November 2, 2013

**5:30PM BARBECUE!**

*prepared by Thee Parkside,  
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\$6 BBQ \$2 Dessert

Benefiting International Studies Academy  
Display by the Bethlehem Shipyard Museum



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- Historian & Author  
**Charles Fracchia:** *Potrero Hill: an Adventure in Urban Archaeology*
- Etienne Simon:  
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# Make-Out Room



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**CHIEF • MAJOR LIFTS COUGAR ON A METH BINGE**
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**CRISCO DISCO!**  
 DJ 2SHY-SHY & DJ MELT W/ U  
 SPECIAL GUEST: DJ KA-BOOM!  
 DIRTY DISCO/ FREAKY FUNK/SOUL/GROOVE/HIP-HOP
- FRIDAY 10/25 AT 6PM, FREE!**  
**ROCK N' ROLL WORKSHOP**  
 W/DJS STEPHEN  
 JODIE ARTICHOKE & MEDIUM RARE  
 JOEL GION (BRIAN JONESTOWN MASSACRE)
- FOLLOWING AT 10PM, \$5**  
**LOOSE JOINTS!**  
 DJ TOM THUMP/DAEMON BELL/CENTIPEDE  
 FUNK/SOUL/HIP-HOP/LATIN/AFRO-BEAT
- SATURDAY 10/26 AT 7:30PM, \$8**  
**CONSPIRACY OF VENUS**  
 LUTRA LUTRA
- FOLLOWING AT 10PM, \$5**  
**EL SUPERRITMO!**  
 W/ ROGER MAS Y EL KOOL KYLE  
 CUMBIA/DANCEHALL/SALSA/HIP-HOP
- SUNDAY 10/27 AT 7:30PM, \$8**  
**RADIO SILENCE SUNDAYS**  
 A RARE ACOUSTIC SET BY WARM SODA  
 A CARNIVAL OF HOURS
- MONDAY 10/28 AT 7PM, FREE!**  
**POP LIFE, THE ZERO-CALORIE QUIZ!**  
 COSPLAY EDITION!  
 W/ YOUR HOST AGENT J
- FOLLOWING AT 9:30PM, FREE!**  
**KARAOKE SUNDOWN MONDAYS**  
 W/KJ ROGER NINER!
- TUESDAY 10/29 AT 9:30PM, FREE!**  
**LOST & FOUND**  
 DEEP & SWEET 60S SOUL  
 DJS LUCKY, PRIMO & FRIENDS
- WEDNESDAY 10/30 AT 7:30PM, \$10**  
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 PACO ROMANE'S HILARIOUS COMEDY SHOW  
 RYAN CRONIN • BERT DIVIETRI  
 DASH KWIATKOWSKI • JUAN MEDINA  
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- FOLLOWING AT 10PM, NO COVER!**  
**INT'L FREAKOUT A GO-GO!**  
 DJ SPECIAL LORD B, BEN BRACKEN, BOBBY GANUSH  
 60S-70S/ASIA/AFRICA/S.AMERICA/INDIA/EUROPE
- THURSDAY 10/31 AT 7PM, \$5**  
**SPYRAL HALLOWEEN COVER SHOW**  
 FOLLOWING AT 9:30PM, FREE!  
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 BRENDAN LYNCH, CAMERON VANNINI

**FRIDAY 11/1 - SATURDAY 11/2** FROM CONAN AND NBC'S UNDATEABLE! **RON FUNCHES**  
 SEAN KEANE, STROY MOYD

**WEDNESDAY 11/6 - SATURDAY 11/9** FROM KIDS IN THE HALL! **KEVIN McDONALD**  
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**THURSDAY 10/24 - SUNDAY 10/27** **ERIK GRIFFIN**  
 From Workaholics!

**FRIDAY 11/1 - SATURDAY 11/2** **COBB'S COMEDY ALLSTARS**  
 Dan Gabriel, Marcella Arguello & more!

**FRIDAY 11/8 - SUNDAY 11/10** **DEON COLE**  
 From Conan & Deon Cole's Black Box!

**THURSDAY 11/14 - SUNDAY 11/17** **GARY OWEN**  
 From Comic View and Think Like a Man!

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 Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice. All tickets are subject to applicable service charges. Avoid Online Fees at our Box Office.

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 SAN FRANCISCO

HAPPY HOUR MONDAY-THURSDAY 4:30PM TO 7PM

**MUSIC & DANCING**

SAT 10/26 5:30-8:30PM (WEATHER PERMITTING)  
 SATURDAY SALSA

**LA FUERZE GIGANTE**  
 SUN 10/27 5:30-8:30PM (WEATHER PERMITTING)  
 SUNDAY LATIN MUSIC

**GRUPO DA SETE** (SAMBA & PAGODE)

**WEEKEND BRUNCH** LUNCH WEEKDAYS 9:30AM - 4PM 11AM - 4PM WHERE MARIPOSA ST INTERSECTS WITH ILLINOIS ST 855 TERRY FRANCOIS BLVD (415) 621-2378 | WWW.THERAMPRESTAURANT.COM

**UPCOMING:** The Shape, Buzzmatt, Les Rhinocéros (Tzadik), Exquisite Corpse, Skyscraper Mori, Terry Malts, Glitz, Peacocke [www.hemlocktavern.com](http://www.hemlocktavern.com)

# slate.

music | cocktails | pool

**WEDNESDAY 10.23** OKCUPID SINGLES EVENT JOIN AT [WWW.OKCUPID.COM](http://WWW.OKCUPID.COM)

**THURSDAY 10.24** DANCE KARAOKE W/ **DJ PURPLE**

**FRIDAY 10.25** STEREO PRE-HALLOWEEN CELEBRATION (80S & 90S ROCK EN ESPAÑOL)

**SATURDAY 10.26** SO FRESH HALLOWEEN THE FRESHEST 80S & 90S OLD SCHOOL HIP HOP HALLOWEEN PARTY! [SOFRSHHALLOWEEN.EVENTBEE.COM](http://SOFRSHHALLOWEEN.EVENTBEE.COM)

**SUNDAY 10.27** VIBES DOWNTEMPO EDM AND FUTURISTIC BEATS WITH DJS BOATS PLUS RESIDENTS

**HAPPY HOURS**  
 TUESDAY THRU SATURDAY  
 6-10PM

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# MUSIC LISTINGS

CONT>>

## INTERNATIONAL

**Yoshi's San Francisco:** Sussan Deyhim, 7 p.m., \$36-\$40.

## BLUES

**Biscuits and Blues:** Mitch Woods & His Rocket 88s, 7 & 9 p.m., \$15.

## EXPERIMENTAL

**Lab:** "Godwaffle Noise Pancakes," noon, \$5-\$10.

## FUNK

**Cafe Du Nord:** Katdelic, DJ I-Cue, Phil Harvey, 8 p.m., \$10-\$15.

## MONDAY 28

### ROCK

**Ei Rio:** Dinner with the Kids, Fourth & King, Build Them to Break, 7 p.m., \$5.

### DANCE

**DNA Lounge:** "Death Guild," 9:30 p.m., \$3-\$5.

### HIP-HOP

**Slim's:** Earl Sweatshirt, Vince Staples, 9 p.m., \$21.

### INTERNATIONAL

**Elbo Room:** Hot Blood Orkestar, Dusty Brough, 9 p.m., \$8-\$12.  
**Yoshi's San Francisco:** Los Pericos, 8 p.m., \$30-\$40.

## TUESDAY 29

### ROCK

**Amnesia:** Major Powers & The Lo-Fi Symphony, Joshua Cook / Key of Now, 9 p.m., \$8-\$10.  
**Bottom of the Hill:** Halloween Boogie with Cumstain, Pookie & The Poodle, Sex Snobs, 9 p.m., \$.8.  
**Elbo Room:** Dimesland, Murder Murder, 9 p.m., \$.6.  
**Hemlock Tavern:** World War I's, Gravys Drop, Mr. Elevator & The Brain Hotel, Tik Tok, 8 p.m., \$.7.  
**Hotel Utah:** Dandy Lions, Sunhaze, English Language, 8 p.m., \$.8.  
**Knockout:** Trawggz, Gigi & The JBRs, Hampton Wicks, DJ Lightnin' Jeff G, 9:30 p.m., \$.7.  
**Rickshaw Stop:** Kirin J Callinan, Seatraffic, All Your Sisters, Pro Fan DJs, 8 p.m., \$12.  
**Slim's:** Falling in Reverse, 7:30 p.m., \$32.

### ACOUSTIC

**Cafe Du Nord:** Therese Aune, Most Thieves, 8 p.m., \$.8.  
**Independent:** Foy Vance, Rams' Pocket Radio, 8 p.m., \$12-\$14. **SFBG**

# Elbo Room

**WED 10/23** BODYSHOCK

A NIGHT DEDICATED TO BELGIAN NEW BEAT & EBM

LIVE FROM AUSTIN:

**SSLEEPER HOLD**

**TROLLER** PLUS

**DJ JUSTIN**

(SURFACE TENSION) AND RESIDENTS

**CRACKWHORE & UNIT 77**

**THU 10/24** AFRO-TROP-ELECTRIC-SAMBA-FUNK

**AFROLICIOUS**

WITH DJS/HOSTS

**PLEASUREMAKER**

& **SENR OZ**

SPECIAL GUEST DJS **SMASH**

(MOTOWN) AND **NAPPY G** (NYC)

**FRI 10/25** 120 MINUTES: GATEKEEPER

AND TAMARA SKY (LIL DEATH)

PLUS RESIDENT DJS

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LASERS & FOG BY FUTURE WEAPONS

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**SAT 10/26** EL CONJUNTO

NUEVA OLA (MEXICO)

PLUS MARIA DEL PILAR

AND DJ SPECIAL LORD B

(SATURDAY NIGHT SOUL PARTY)

**SUN 10/27** DUB MISSION

PRESENTS THE BEST IN DUB, ROOTS

REGGAE & DANCEHALL WITH

DJ SEP, LUDICHRIS AND

MANEESH THE TWISTER

**MON 10/28** ELBO ROOM PRESENTS

HOT BLOOD ORKESTAR

AND DUSTY BROUH

**TUE 10/29** DIMESLAND

MURDER MURDER

(MEMBERS OF BURMESE/TOTAL

SHUTDOWN/ NIGEL PEPPER COCK)

**WED 10/30** ALCOHOLocaust PRESENTS

NO BUNNY

MONGOLOID

(DEVO TRIBUTE-FINAL SHOW),

SHANNON & THE CLAMS

**UPCOMING**

THU 10/31 AFROLICIOUS

SUPER FLY HALLOWEEN

FRI 11/1 LA GENTE/ BAYONICS

SAT 11/2 SAT NITE SOUL PARTY

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# DNA LOUNGE

## ALL SHOWS ALL AGES

**WEDNESDAY OCTOBER 23** SUPERSUCKERS

w. HELLBOUND GLORY, THE DEVIL IN CALIFORNIA

**SUNDAY OCTOBER 27** PERIPHERY

w. BORN OF OSIRIS, DEAD LETTER CIRCUS, TWELVE FOOT NINJA

**FRIDAY NOVEMBER 1** POINT BREAK LIVE!

2 SHOWS 7:30PM AND 1100 PM

**TUESDAY NOVEMBER 5** SOULFLY

w. HAVOK, LODY KONG

**WEDNESDAY NOVEMBER 6** WILLIAM CONTROL

w. DAVEY SUICIDE, KING LOSES CROWN

**SATURDAY NOVEMBER 9** FIGHTING THE VILLIAN

w. CULPRIT, GHOST PARADE, BELLE BOIRE, WANDER

**MONDAY NOVEMBER 11** ARKONA

PAGAN WORLDWIDE TOUR

**FRIDAY NOVEMBER 15** HAPPY FANGS

w. NIGHT CLUB

UPCOMING SHOWS

**FRIDAY NOV 15** NORMA JEAN

w. VANNA, KENMODE, EXOTIC ANIMAL PETTING ZOO

**FRIDAY NOV 15** ANORAAK

w. MARROW, DEVON, MYKILL, MR. SMITH

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ADVANCE TIX @ [WWW.DNALOUNGE.COM](http://WWW.DNALOUNGE.COM)



MATTIE BRICE, GAME CRITIC AND DESIGNER, IS ONE OF THE ORGANIZERS OF THE QUEERNESS IN GAMING CONFERENCE.  
GUARDIAN PHOTO BY AMANDA RHOADES



BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

**GAMER** Video game heroes often fit the same bland archetype: a hetero white dude with short hair and just the right amount of manly stubble. But now some Bay Area game advocates are pushing that burly soldier with the suspiciously large gun out of his closet.

It's time to queer up video games, but it's not just about sexual orientation. Rebel game designers and academics in the tech industry's backyard are starting a discussion on representation in video games, calling for more women, more people of color, and more than the usual binary gender roles.

This weekend's Queerness in Gaming Conference, or QGCon, welcomes a collective of indie game designers, coders, and academics to Berkeley, all with one goal: to discuss and celebrate ways to make games represent the people who actually play them.

Roundtable discussions abound, like one on race in fantasy games. But there'll be workshops too. Tired of blasting away faceless aliens? They'll show you how to make a claymation video game oozing with charm. Sick of staring at a screen? There'll be workshops on making traditional dice and card games, too.

The conference follows an indie game revolution that started here in the Bay Area, according to QGCon organizer Mattie Brice. "This is the time," she says. "It's a rising tide."

First came Lost Levels, an "unconference" held outside the mainstream Game Developers Conference at the Moscone Center in March. Brice was there too. Much like at a campfire, participants gathered 'round and leaned in as she told tales of alternate reality games where players explore living in poverty in gentrified neighborhoods like the Mission.



## And joysticks for all

A growing movement rallies for diversity in video games

GaymerX was next. The July event was the nation's first LGBT video game convention, a space where "gaymers" could meet and form a new community.

Matt Conn, who organized GaymerX, said the Bay Area was the birthplace of the queer gaming movement because of an intersection of cultures — tech and the LGBT community. "We are a city that strives on disrupting the norm," he said. "I think the Bay Area is the perfect place for queer geeks, especially ones who want to

make an impact."

Brice wants QGCon to elevate the discussion. "I think QGCon vaults that," she said. "We have a lot of these workshops so non-developers can make games. Something very important to the queerness aspect is do-it-yourself development."

And broadening the spectrum of new game developers is important, because the video game industry has historically struggled to offer stories with any real diversity in its protagonists. A 2009

study by a USC researcher took a census of video game avatars and compared them to the actual US census. Eighty-nine percent of avatars in video games were male, the study found, and most of them were white. When women are featured, they tend to be used solely as plot devices.

Anita Sarkeesian is a game blogger and critic whose site, Feminist Frequency, rallies against game clichés centering around women. In her popular series of video essays, she points out that

some games, in an attempt to be edgy and mature, feature what she calls the "euthanized damsel in distress," where in a dramatic moment the gamer (often controlling a macho male action hero) performs a mercy killing on the kidnapped damsel.

This trope shows up in multi-million dollar games like *Gears of War 2*, *Tenchi: Shadow Assassins*, the *Grand Theft Auto* series, and *Dante's Inferno*. It is unfortunately entirely too common. "They will often beg men to perform violence on them, even saying thank you with their dying breath," Sarkeesian says in one of her essays. In *God of War*, the main character's mother thanks you for killing her.

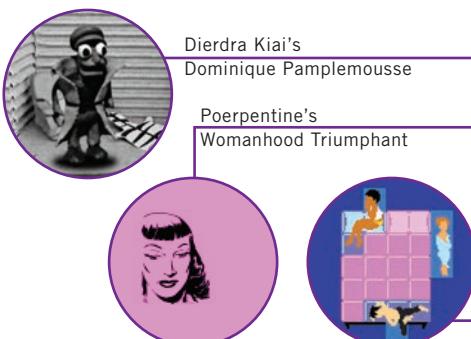
Bonnie Ruberg, one of QGCon's organizers, is a journalist whose articles arguing for better representation of women and queer folks in video games have incited death threats. "People feel really intense about games, and people feel attacked when you say something they love is not okay," she says.

But she has hope that that discussion has elevated in recent years, and is confident that the discussion between academics and game designers at QGCon will be constructive. "The people making these games are very smart people," she said.

Robert Yang is a panelist who's flying in from New York for his "Queering Game Development" talk at QGCon. He teaches coding and game design at New York University and Parsons School of Design, where he's seeing more women and people of color taking his classes.

More diversity in game designers means more diversity in mainstream games, he said. In the *Walking Dead* series, for instance, gamers play as a black man named Lee Everett.

"I think a lot of games would CONTINUES ON PAGE 30 >>



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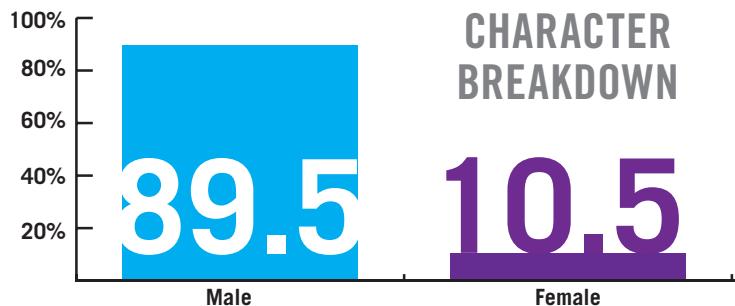
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## ARTS + CULTURE GAMER



THERE'S A HUGE DISPARITY BETWEEN THE NUMBER OF FEMALE GAMERS AND THE NUMBER OF FEMALE VIDEO GAME CHARACTERS IN MAINSTREAM GAMING. GAMER DATA FROM A 2013 REPORT ON GAMER DEMOGRAPHICS FROM THE ENTERTAINMENT SOFTWARE ASSOCIATION; CHARACTER DATA FROM A 2009 NEW MEDIA AND SOCIETY ARTICLE, *THE VIRTUAL CENSUS: REPRESENTATIONS OF GENDER, RACE AND AGE IN VIDEO GAMES*

CONT>>

ignore he's black, but *Walking Dead* confronts that," Yang said. "He's a black man from the south. Other characters in the game narrative are racist and discriminate [against him]." The game lets you choose how to react.

Brice agrees *Walking Dead* is a sign of progress for mainstream games, but that featuring a person of color as a main character is a "super, super low bar."

The indie titles in QGCon's arcade may raise that bar just a bit. Anna Anthropy's *Triad* is an allegorical puzzle game about fitting three lovers together in one bed, and Deirdra Kiai's *Dominique Pamplemousse* is an adventure game featuring a singing gender ambiguous detective.

Indie games may be light years ahead in offering more inclusive narratives, but Ruberg hopes those who come to QGCon will apply their lessons to mainstream games too — and that the conference will kick the ongoing discussion into high gear.

"For me it's not an assumption, it's just a fact: Sexism and homophobia are all very real things in games, in the games industry and the games community. The question is, what do we do about it?" **SFBG**

QGCN SAN FRANCISCO 2013  
Fri/25, 7-9pm; Sat/26, 9am-10pm;

## WORK IT

A few workshops from QGCon:

**MAKE A GAME! PAPER PROTOTYPING WORKSHOP \***  
Presenter: Chelsea Howe  
Sat/26, 4:30-5pm, orange room

**THE MAKING OF DOMINIQUE PAMPLEMOUSSE**  
Presenter: Dierdra Kiai  
Sun/27, 9-9:30am, purple room

**MAKE A GAME! PAPER TWINE WORKSHOP \*\***  
Presenter: Chelsea Howe  
Sun/27, 10-11am, orange room

**WHY IS MY ELF GAY?**  
Presenter: Bill Jahnel  
Sun/27, noon-12:30pm, orange room

**BEYOND REPRESENTATION: QUEER MECHANICS IN TABLETOP GAMES**  
Presenters: Joe McDaldno, Joli St. Patrick  
Sun/27, 3:30-4pm, orange room

**QUEERING GAME DEVELOPMENT**  
Presenter: Robert Yang  
Sun/27, 4:30-5pm, purple room

\* No laptop or prior experience necessary  
\*\* Laptop and computer comfortability recommended

Sun/27, 9am-6pm, free (registration requested)  
South Hall, UC Berkeley, Berk.  
[www.qgcon.com](http://www.qgcon.com)

# ARTS + CULTURE HALLOWEEN EVENTS

FROM LEFT: TRANNYSHACK HALLOWEEN (FRI/25); LIGHTS DOWN LOW HALLOWEEN DJ THE MAGICIAN (THU/31); A DANCER AT OAKLAND MUSEUM OF CALIFORNIA'S DAYS OF THE DEAD COMMUNITY CELEBRATION (SUN/27).



Halloween and Day of the Dead listings are compiled by Guardian staff. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Selector.

## FRIDAY 25

### Halloween Bash Professional Wrestling-

**Lucha Libre Fundraiser** Buchser Middle School, 1111 Bellomy, Santa Clara; [halloweentwrestlingbash.eventbrite.com](http://halloweentwrestlingbash.eventbrite.com). 7:30pm, \$10-20. Support the Santa Clara Schools Foundation and enjoy some rockin' wrestling with Wrestling for Charity's array of characters, including "Vampire Warrior" Gangrel, Joey Ryan, Drake Younger, the Mexican Werewolf, and more. This is a family-friendly event and includes a Halloween costume contest.

**Roller Disco Costume Party** Women's Building Auditorium, 3543 18th St, SF; [www.brownpaperTickets.com](http://www.brownpaperTickets.com). 8pm-midnight, \$10. Costumes + roller skates (rentals available) + groovy tunes by Black Rock Roller Disco + a full bar, and SF IndieFest reaps the benefits? Winning!

**Ruth Asawa Dia de los Muertos Altar Installation** Ruth's Table, 580 Capp, SF; [www.ruthstable.org](http://www.ruthstable.org). 6:30-8:30pm, \$7-15. Artist-in-residence Monica Lee hosts an altar-making workshop for both individual artists and those who'd like to contribute to the Ruth Asawa alter, to be displayed Nov. 2 at the Marigold Project's Dia de los Muertos Festival of Altars in Garfield Park (more info: [dayofthedeadsf.org/marigold-project.html](http://dayofthedeadsf.org/marigold-project.html)).

**Some Thing Spooky** The Stud, 399 Ninth St, SF; [www.thestudsfc.com](http://www.thestudsfc.com). 10pm-4am, \$8. Everybody's favorite artsy-weirdo Friday night drag party ladies a little right into your pants with performances by a dozen gender clowns and a special so-corny-it's-terrifying DJ set by Hoku Mama Swamp.

**Trannyshack Halloween: A Party** DNA Lounge, 375 11th St, SF; [www.trannyshack.com](http://www.trannyshack.com). 9:30pm-2am, \$20. Trannyshack's wild and kooky drag queens (led by the most unholy Heklina) join the cinematic mistress of camp gore, Peaches Christ, for this night of terror and hilarity. Performances by Raya Light, Exhibit Q, Fou Fou Ha, Elijah Minelli, many more.

## SATURDAY 26

**"Boo at the Zoo"** Oakland Zoo, 9777 Golf Links Rd, Oakl; [www.oaklandzoo.org](http://www.oaklandzoo.org). 10am-3pm, \$11.75-15.75. Through Sun/27. Halloween, science, and zoo animals create the theme for this annual event, highlighted by a costume parade (11am and 1pm), a Wildlife Theater presentation focusing on creepy-crawly animals, face painting, a craft station to make Halloween creations for zoo-dwellers, and more.



**The Devil Made Me Do It** El Rio, 3158 Mission, SF; [www.devilmademecom](http://www.devilmademecom). 10pm-late, \$5 with costume, \$10 without. A devilishly sexy holiday's in store when burlesque favorites Red Hots Burlesque with old-time soul DJs Brown Amy and Jackie Sugarlumps (and drag hostess Lil Miss Hot Mess) for a horn-sporting good time.

**"Halloween International Ball"** Fairmont Hotel, 950 Mason, SF; [halloweenpartysanfrancisco-full.eventbrite.com](http://halloweenpartysanfrancisco-full.eventbrite.com). 9pm, \$65-75. Three separate dance floors and seven DJs spin a variety of music styles, plus a live salsa band and more.

**Juanita More! Halloween Runway Massacre** Jones, 620 Jones, SF; [www.juanitamore.com](http://www.juanitamore.com). 9pm-2am, \$25. Fierce drag mother of the nightlife scene Juanita More injects some glamour and fashion into the usual Halloween party proceedings. Get your looks together for a \$3,000 cash prize costume contest, a red carpet rollout, disco tunes from Robert Jeffrey and the Go Bang! DJs, a fabulous crowd, and special scary-lovely surprises.

**"Monster Movie Salon presents Creature Comforts and Sublime Mysteries"** Community Miracles Center, 2269 Market, SF; [www.monstermoviesalon.com](http://www.monstermoviesalon.com). 1-7pm, \$75. Screenwriter and psychotherapist Doug Ronning leads this multi-dimensional workshop, featuring lectures illustrated by classic horror film clips, dynamic writing exercises, and more.

**"Scary Halloween Storytelling"** Bazaar Café, 5927 California, SF; [www.bazaarcafe.com](http://www.bazaarcafe.com). 7pm, free. Peter Finch hosts this spooky night of tales; bring a 5-10 minute story, song, or performance piece to share.

**"Spiral Dance Ritual"** Kezar Pavilion, 755 Stanyan, SF; [www.reclaimingspiraldance.org](http://www.reclaimingspiraldance.org). 7:30pm, \$29-150. Pagans and witches unite to welcome the new year at this 34th annual "ritual to honor our beloved dead and dance the spiral of rebirth."

**Michael Jackson "Thriller" Dance-Off and Costume Contest** Studio One Art Center, 365 45th St, Oakl; [www.thrilltheworldbayarea.com](http://www.thrilltheworldbayarea.com). 1-2:20pm (workshop to learn the dance, 11am), free but \$5 donation requested (registration required). Prepare thyself for the funk of 40,000 years, because a "Thriller" flash mob is the best kind of flash mob, full stop.

## SUNDAY 27

**"Days of the Dead Community Celebration"** Oakland Museum of California, 1000 Oak, Oakl; [www.museumca.org](http://www.museumca.org). Noon-4pm, \$6-15. This 19th annual event features craft activities, food, live dance and music, and a chance to view "The Tree of Life and Death: Dias de los Muertos 2013," guest curated by muralist Eduardo Pineda and on view in the Gallery of California Natural Sciences.



**"Let's Talk: Satan, Serial Killers, and the Murder of a Child Star"** Vortex Room, 1082 Howard, SF; Facebook: The Vortex Room. 9pm, \$6.66. "Murderabilia expert," artist, and cultural anthropologist Shana Bugbee holds forth on serial killers and other macabre subjects, including Satanism and the death of Dana Plato.

**Spooktacular Halloween Party, Parade, and Trick or Treat in Japantown** Japantown Peace Plaza, Post at Buchanan, SF; [www.sjfjapantown.org](http://www.sjfjapantown.org). Noon-4pm, free. Japantown beckons Halloween revelers with spooky crafts, haunted games, trick-or-treating at local businesses, a costume contest (2:30pm), and more.

## TUESDAY 29

### Dia de los Muertos in the Gourmet Ghetto

Shattuck between Rose and Vine, Berk; [www.anotherbullwinkleshows.com](http://www.anotherbullwinkleshows.com). 5-9pm, free. Foodies and friends are welcomed to this street fair, with a community altar, a wine and beer garden, free skeleton face painting, and more.

**"Macabre Curios"** ASI and CCSA Art Gallery, Cesar Chavez Student Center, SF State University, 1650 Holloway, SF; [www.sfsu.edu/students/center/center/artgallery](http://www.sfsu.edu/students/center/center/artgallery). Reception tonight, 5-8pm, free. Exhibit runs through Nov 8. Eleven SFSU artists, alum, and curio collectors participate in this All Hallows' Eve-themed, found-object installation project. Opening night features live music, a scary-stories open mic, and creepy paper-doll projects; throughout the exhibit's run, visit for daily horror-movie projections, "sacrifices" of candy, and "oddly-behaving" gallery staff.

## WEDNESDAY 30

### Erie SF Public Works, 161 Erie, SF; [www.publicsf.com](http://www.publicsf.com). 7pm-1am, \$5-15. Here's a concept: a tour through a haunted graveyard of tech startups.

Ghoulie! YouTomb! Mummington post! OKLucifer! Mark Zombieberg! Artists, performers, dancers, porn actors, musicians and more come together with organizers Maxine Holloway and Val Killmore to bring to life all the horrors of the tech boom.

**Housepitality Halloween** F8, 1192 Folsom, SF; [www.housepitalitysf.com](http://www.housepitalitysf.com). 9pm-2am, \$10. One of the city's best weekly dance parties ("Best Midweek Throwdown" 2013 Best of the Bay Winner) brings in Detroit-Windsor, Canada techno legend Daniel Bell for a deep, dark night of sounds that go boom in the night.

## THURSDAY 31

**Afrolicious Super Fly Halloween** Elbo Room, 647 Valencia, SF; [www.elbo.com](http://www.elbo.com). 9:30pm-2am, \$10-15. Get retro-spooky with the Latin funk and super-groovy sounds of the Afrolicious party

crew. Style out in '70s-inspired costumes and get down: the live Afrolicious house band will be covering legendary Blaxploitation masterwork soundtrack *Super Fly* by Curtis Mayfield in its entirety. Far out!

**All Hallows' Eve** DNA Lounge, 375 11th St, SF; [www.dnalounge.com](http://www.dnalounge.com). 9pm, \$13 advance. The annual party at the DNA Lounge is a showcase of its party talent, with DJs from club nights Bootie, Meat, Death Guild, New Wave City, Fringe, and more spinning goth and New Wave dance favorites and mashups.

**Back2Back Halloween** Project One, 251 Rhode Island, SF; [www.p1sf.com](http://www.p1sf.com). 8pm-2am, \$10. Beloved Wicked crew DJs Jeno and Garth celebrate nine years of their Back2Back party with some psychedelic house gems.

**Black Mammoth** Mighty, 119 Utah, SF; [www.mighty119.com](http://www.mighty119.com). 9pm-3am, \$13-15. Buoyant Burning Man juggernaut Pink Mammoth gets dark for another one of its enormous blowouts, with DJs Galen, Kramer, Miguel Solari, Tyrel Williams, Gravity, and more.

**"Creatures of the NightLife"** California Academy of Sciences, 55 Music Concourse, Golden Gate Park, SF; [www.calacademy.org](http://www.calacademy.org). 6-10pm, \$12. NightLife teams up with the Bay Area Science Festival for this spooky night hosted by Peaches Christ. Highlights include tips on how to survive a zombie attack, the latest on bio-engineering (for any aspiring Dr. Frankenstein out there), monster make-up application, and more.

**"Hacienda Halloween"** Peralta House Museum of History and Community, 2465 34th Ave, Oakl; [www.peraltahacienda.org](http://www.peraltahacienda.org). 5-7pm, free. Visit the Peralta Hacienda Historical House for a unique Halloween party, with stories of California's early years, autumn vegetables, and maybe even an East Bay spirit or two.

**Halloween at the Chapel** The Chapel, 777 Valencia, SF; [www.thechapelSF.com](http://www.thechapelSF.com). 9pm-2am, \$15. Bobb Saggett, the female-fronted Black Sabbath tribute band, headlines this black mass with Haight Breeders (covering Misfits songs, natch).

**Honey Soundsystem + No Way Back** Halloween F8, 1192 Folsom, SF; [www.eventbrite.com](http://www.eventbrite.com). 9pm-4am, \$15. Two of SF's sharpest DJ collectives combine forces to bring in the dark-edged house of NYC DJ Willie Burns and Split Secs. Should draw a great mixed crowd ready to dance.

**House of Babes Halloween** Holy Cow, 1535 Folsom, SF; [www.thehouseofbabes.com](http://www.thehouseofbabes.com). 9pm-2am, \$10-\$13. A young, fun shindig featuring a queer rainbow of hip-hop flavors from DJs Rapidfire, Pink Lightning, Dav-O, Boyfriend, and Jenna Riot, plus drag performances Amo A Nia, Rheal'Tea, and Vain Hein. Proceeds go to St. James Infirmary.

**Lights Down Low Halloween** Mezzanine, 444 Jessie, SF; [www.mezzaninesf.com](http://www.mezzaninesf.com). 9pm-late,

\$30. Two amazing house headliners: The Magician, from France, who truly has a magic touch, and Germany's Tensnake, genius of disco-tinged tunes. Should be bonkers stuff from the ever-reliable Lights Down Low party crew.

**Minus Monster Mash** Public Works, 161 Erie, SF; [www.publicsf.com](http://www.publicsf.com). 9pm-3am, \$18. A spooky showcase of classic techno label M-nus, now based in Berlin, with gaiser and matador performing live and DJ Hobo warming up.

**Monarch Monster Mash** Monarch, 101 Sixth St, SF; [www.monarchsfc.com](http://www.monarchsfc.com). 9pm-3am, \$20. The Green Gorilla party DJs celebrate 18 years of Gorillaness with awesome house DJ Heidi from the UK.

**The Monster Show** The Edge, 4149 18th St, SF; [www.qbarsf.com/EDGE](http://www.qbarsf.com/EDGE). 9pm-2am, \$5. Lovable drag queen Cookie Dough's weekly drag show takes a killer turn, with blood-soaked performances by Mutha Chicka, Sugah Bites, Sue Casa, and more. Music by MC2. Will Cookie do her infamous *Carrie* number?

**Nerd-O-Ween** Churchill, 198 Church, SF; [www.eventbrite.com](http://www.eventbrite.com). 8pm-2am, \$20. It's a nerd party, duh! Dress up as your favorite Poindexter and join the Motown on Mondays and San Franpsycho crews for some soulful hits and coke-bottle glasses.

**SFJazz Halloween** SFJazz, 201 Franklin, SF; [www.sfjazz.org](http://www.sfjazz.org). 7:30pm, \$35-55. Join jazz wiz Maceo Parker and his band for an upbeat concert, followed by a dance party with DJ Dancy Pants and a costume contest presented by drag dears Lil Miss Hot Mess and VivvyAnne ForeverMore.

**Total Trash Halloween Bash** Stork Club, 2330 Telegraph, Oakl; [www.totaltrashfest.com](http://www.totaltrashfest.com). 9pm, \$5-10. NoBunny as Bo Diddley! Shannon and the Clams as The Saicos! Monster Women as the Go-Gos! Yogurt Brain as Weezer! The fantastic annual four-day garage-rock Total Trash Fest kicks off this year with a great concept: rockers as other rockers.

**Tubesteak Connection Halloween** Aunt Charlie's Lounge, 133 Turk, SF; [www.auntcharlieslounge.com](http://www.auntcharlieslounge.com). 10pm-2am, \$7. DJ Bus Station John's great gay weekly party pays tribute to the bathhouse disco parties of the past. And the naughty spirits of those days will rise again on Halloween, with a \$100 midnight costume contest hosted by the gorgeous Miss Donna Persona and a full dance floor of horribly cute boys.

## FRIDAY 1

**"Resurrect Sex Workers Fundraiser Day of the Dead Celebration"** Fireside, 1453 Webster, Alameda; [www.espl.org](http://www.espl.org). 9pm, \$15 single, \$25 couple. All proceeds from this burlesque show benefit the Erotic Service Provider Legal, Educational and Research Project's legal battles. **SFBG**

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## ARTS + CULTURE DANCE

CHOREOGRAPHER (AND QUENTIN TARANTINO FAN)  
IDAN SHARABI PHOTO BY SANDY LEE

# Spinning a precise web

Israeli choreographer Idan Sharabi's SF-inspired world premiere

BY RITA FELCIANO

arts@sfbg.com

**DANCE** Israeli-born choreographer Idan Sharabi pays meticulous attention to detail, but serendipity still has a place in his creative process. His *Spider on a Mirror* receives its world premiere as part of Zhukov Dance Theatre's sixth season at the SFJAZZ Center this weekend. The work will be paired with *Enlight*, the latest piece by company artistic director Yuri Zhukov.

Take the way Sharabi chooses his music. For the last couple of years, romantic music — think Chopin — has "often been in the back of my mind when starting a new work," he explains in a post-rehearsal conversation at the Zhukov studio space on Folsom Street. That's how late 19th-century Russian maverick Alexander Scriabin popped up for *Spider*. But then Sharabi went clubbing and happened to encounter Robin Thicke's "Blurred Lines." The pop hit had good beat, melodies, and it was fun. "Besides," he says, "it was all over the place." So that's how a Russian wild man met MTV.

Serendipity of a less entertaining kind also kicked in when Sharabi came to work with Zhukov's dancers. On his first trip to San Francisco, he stayed in Pacific Heights. On his return, living south of Market Street, he got a much grittier vision of the streets of SF. Sharabi drew on this eye-opening experience for *Spider*. "I am not talking about the difference between rich and poor, but about not having a roof over your head, where people's skins acquire the gray color of the streets," he explains.

Trained at Juilliard, where he won the Zaraspe Prize for Best Juilliard Choreographer of 2006, Sharabi has spent his working life in Europe as a freelance choreographer, and as a dancer and choreographer for Nederlands Dans Theater and Israel's Batsheva Dance Company.

Working on refining *Spider* — he put the bones together during a four-week residency in June — Sharabi is solicitous of, and aware of, the dancers' individuality. Yet the process is very detail-oriented. Flailing on the floor, Doug Baum at first looks like a bug fallen on its back. But then trembles and shakes seem to throw him into death throes, tearing his body apart. Sharabi encourages a differently angled knee and fingers that extend into a line. Nick Korkos works on a



dropping-wrist gesture that, as the choreographer demonstrates, releases energy to travel up the arm and down the side of the body to pull the dancer to the ground. A limb-entangling duet for Christopher Bordenave and Jeremy Neches finally breaks apart — except, as Sharabi insists, they stay glued together through their big toes.

The exactitude with which Sharabi puts *Spider* together seems to infuse a sinewy strength into fractured choreography that can look convulsive — sometimes to the point where one becomes conscious of how tenuously these wildly shaking body parts are connected to the skeletal structure.

At the end of the afternoon, the dancers are thoroughly spent. Yet they clearly have what Sharabi always looks for: passion and curiosity. Those are the qualities, he says, that allow superbly trained dancers to go beyond their training and step into unknown territory.

In his own life, Sharabi has encountered and worked with three choreographers who have inspired him to pursue his own path with passion and curiosity. In Jiri Kylian, Czech-born founder of Nederlands Dans Theater, he saw what he calls a "tragic vision."

"Kylian's choreography is often quite dark, dealing with death," he says. "And yet it's always so elegant. He can take garbage or cans being squashed on the floor, and make them look elegant." Smiling broadly, he adds, "I am actually a dark person myself," something he attributes to having suffered a serious injury, and

one that may have affected his own perspective on the dancing body. One of the distinguishing marks of his choreography is the extensive and imaginative use of the floor. He views it as more than just something to hit and bounce off; instead, it offers a way to embrace what contact with the earth can offer.

The work of Ohad Naharin, the artistic director of Batsheva Dance Company, remains an intriguing puzzle. With just a touch of embarrassment, Sharabi admits "I still don't know whether I am supposed to try to understand his work or just go with the sensations." But about the American-born but Europe-based William Forsythe, who has been rethinking ballet's fundamental principle, Sharabi is clear: "It's the math. I love his mind, the clarity of his complex and never compromising thinking."

What about artists outside dance? Without hesitation Sharabi answers "Quentin Tarantino." While he is comfortable with Tarantino's sense of time and even his films' violence, Sharabi reveres the details (always the details), the sheen, the completeness of the design, the wholeness of the vision, and the absolute control Tarantino exerts over his product. "It's not the amount of blood that counts," he says. "It's the way the blood flows." SFBG

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## ARTS + CULTURE THEATER

SPARKLE TRUTH  
TO POWER:  
*THE TAMING*  
PHOTO BY PAK HAN



# Government smackdown

*The Taming* hits below the Beltway but stays shy of a knockout

BY ROBERT AVILA  
arts@sfbg.com

**THEATER** The premise of Bay Area playwright Lauren Gunderson's latest, *The Taming* (not to be confused with her other latest, *I and You*, running more or less simultaneously at Marin Theatre Company), felt riotously germane on opening night, less than a week into the recent shutdown of the federal government. But only at first.

With a vague nod to Shakespeare's *Taming of the Shrew*, this ultimately superficial but consistently witty and rapid-fire political farce takes place in a Washington, DC, hotel room, where a crazed but seriously intelligent, professionally charming Miss America contestant named Katherine, aka Miss Georgia (a superlative Kathryn Zdan), holds hostage two political animals, one liberal and one conservative, while she tries to talk them into helping her bring about a new constitutional convention.

This Southern Liberty Belle is incensed by the status quo and aims at serious reform, seeing nothing short of a new constitution as the way past the political intransigence keeping America from living up to the vision of its Founding Fathers — especially the Constitution's principal author, James Madison — as she understands it. And she's willing to go to extreme lengths to see it happen, including drugging her captives and, worse, hiding their cellphones.

Initially, of course, her hostages will have none of it. They immediately wage a rapid-fire quip-war in which the usual stereotypes become so many grenades lobbed at either side of the room and the political aisle.

Bianca (Marilee Martinez) is a

liberal blogger in braids, leggings, and hipster hat whose hatred of Republicans is matched by her passionate commitment to the salvation of a tiny, endangered mammal known as the North American Great Pygmy Panda Shrew — a veritable dog pile of qualifiers half-burying the allusion there to Shakespeare's "taming" play.

Her Republican counterpart, Patricia (Marilee Talkington), is aid and brain to a powerful far-right senator from the South, predictably dim-witted and obsessively predatory on his nubile young interns. Her problems are initially geared to managing her loose cannon of a boss. "What if he actually says what he means? What if CNN asks him to spell something?" But soon we discover that Patricia's passion lies in the legislation she has devoted her professional life to seeing come to life. It's actually a jobs bill, in her fashioning, thus pitting ordinary American workers against Bianca's fury charges in the political melee. Interestingly, the Republican character comes across as the more reasonable of the two.

A dream sequence returns all three to the good old days, 1789, for a brush with Washington and Madison, played amusingly as just two dudes with power in early America, as well as Martha and Dolly, forces in their own right if not always in their right mind. The gender confusion and the erotic charge between the characters throughout (especially, per the Bard's original, Katherine and Patricia) adds a subversive sexual politics to the proceedings that makes for some interesting dynamics and reflections, if nothing too radical finally.

In artistic director Marissa Wolf's sharply choreographed production

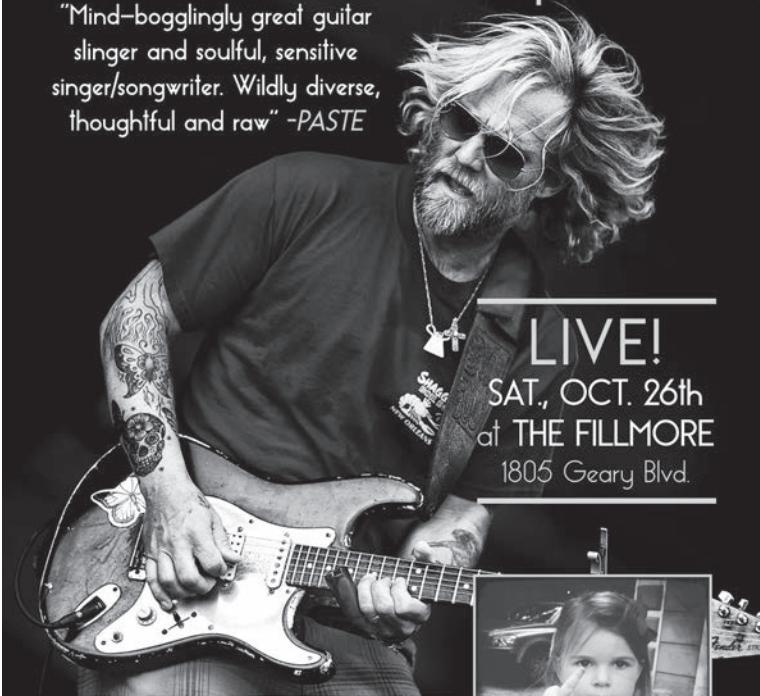
for Crowded Fire (which produced Gunderson's other Shakespeare-sprinkled contemporary comedy, *Exit, Pursued by a Bear*, in 2011), the play's giddy speed also serves it well. While all three performances are strong, Zdan's tiara-wearing revolutionary, with a fine Southern drawl and a wonderfully composed, perfectly modulated delivery, holds center stage from the first moment we see her — during an exuberant sound check on the pageant stage. Meanwhile, Talkington succeeds best at humanizing her own zany character, infusing her conflicted Republican operative with the hint of melancholic depths that makes her more interesting than the comparatively one-note liberal played by Martinez with punch but less subtlety (which is maybe inevitable given the character's heavier burden of strained stereotype).

If the play's timeliness also adds to its enjoyment, the initial frisson of righteous laughter at the expense of politics as usual ends up short-lived. The spectrum of possibilities represented here, political and otherwise, is just too narrow to allow real distance on the hopeless, hideous spectacle of Washington corruption. So resolutely does *The Taming* stay in the world of red-state, blue-state clichés that the play unintentionally reproduces that sense of hopelessness, in which the world at large comes bounded solely by Democrats and Republicans — a narrow spectrum of humanity that makes one identify more readily with that doomed shrew. **SFBG**

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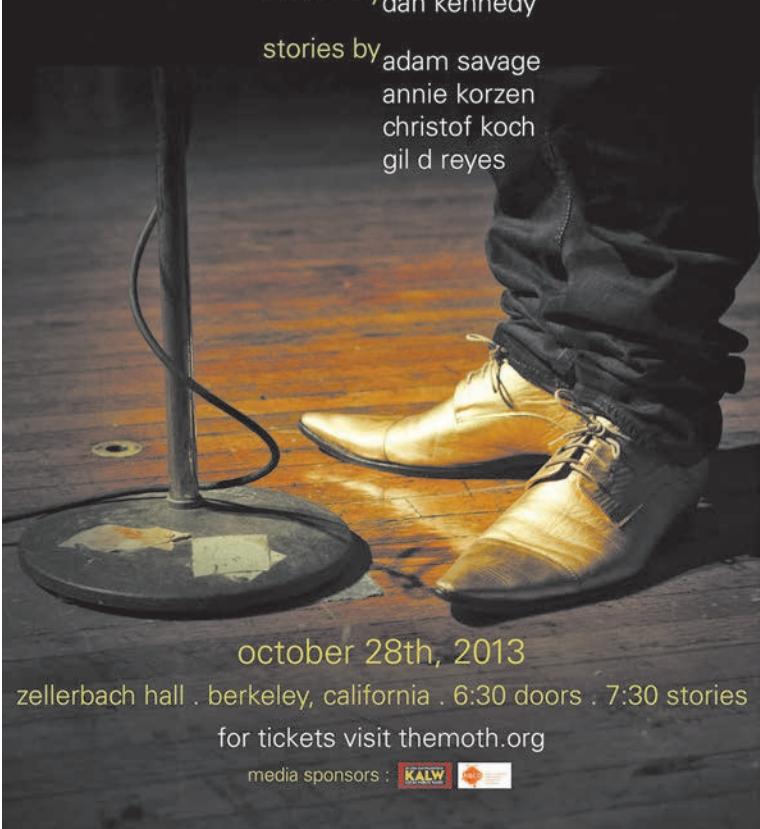
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# Fame and blame

‘Room 1219’ delves into Fatty Arbuckle’s SF scandal

BY CHERYL EDDY

cheryl@sfbg.com

**LIT** Every student of salacious San Francisco history knows the tale of Roscoe “Fatty” Arbuckle. Over Labor Day weekend in 1921, the silent-film comedian hosted a rager at Union Square’s Hotel St. Francis (now known as the Westin St. Francis), the largest hotel on the West Coast at the time. Starlet Virginia Rappe fell ill at the party, and when she died days later as a result of internal injuries, Arbuckle went on trial (three times) for the crime.

The resulting media frenzy was the first of its kind, a showbiz scandal in the earliest days of movie stars. The public greeted it with both disgust and relentless curiosity. The industry reacted first by shunning Arbuckle — to this day, he’s rarely championed on the level of Buster Keaton or Charlie Chaplin — and then ushering in nearly four decades of the Motion Picture Production Code, “moral” guidelines by which studios self-censored film content.

Delving into *l'affaire de* Arbuckle is *Room 1219: The Life of Fatty Arbuckle, the Mysterious Death of Virginia Rappe, and the Scandal that Changed Hollywood* (430 pp., Chicago Review Press, \$29.95), Greg Merritt’s page-turner that explores not just the trial, but the often-misunderstood lives of both Arbuckle and Rappe. I called him up to further discuss the book, a must-read for film-history buffs.

**SF Bay Guardian** Why were you drawn to this story?

**Greg Merritt** To me, it had always been the ultimate Hollywood scandal. And there just wasn’t a good book that really dealt fairly with the two principals, Arbuckle and Rappe.

**SFBG** How did Arbuckle’s fame impact his trial?

**GM** People were just getting to know these movie stars. They saw them in their little towns, up on the big screen. And suddenly, this character that people thought of as a friend — they changed their opinion of him basically overnight. There were headlines calling him a beast. That is paramount to this whole story, that he was one of the first people to experience what it was like to be a movie superstar, and then he was accused of rape and murder.

**SFBG** What bearing did the Arbuckle case have on the film industry?

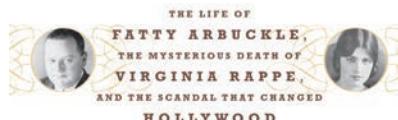
**GM** It stopped his career in 1921, which is huge; we never got to see what he could have done, especially since [at that time] comedy features were a phenomenon that hadn’t really developed yet. And it changed the public’s whole relationship with movie

stars. Suddenly, people wanted to know what these stars were really like, not just the PR from the studios. Not just the bad, but what they were really, truly like.

And then probably the most important way that it affected the industry was the wave of movie self-censorship [that followed in its wake]. [The case] received so much condemnation that Hollywood had to censor itself to avoid actual censorship.

**SFBG** What role did Prohibition play?

R O O M  
{ 1219 }



**SFBG** Was it hard finding information on Virginia Rappe? Why has she been so misunderstood?

**GM** Surprisingly, it wasn’t hard to find out information about her. She was putting herself out there in

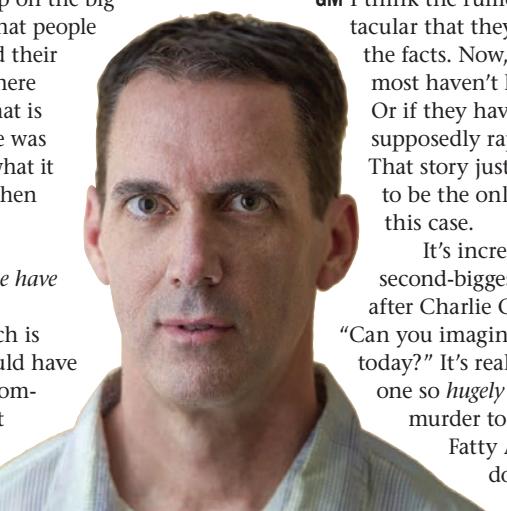
the papers, doing interviews when she was a model and a costume designer, and I was able to find out so much about her story.

As for why she was treated so poorly, I think both sides just used her during the case. The press built her up as this innocent, and then the defense did the opposite. Decades afterwards, no one stood up for her, and she was called a slut or a prostitute or whatever. The case was eventually, essentially, blamed on her.

**SFBG** Why do you think history has distorted so many of the facts of this case?

**GM** I think the rumors were probably so spectacular that they eventually sort of replaced the facts. Now, when I talk to people, most haven’t heard of Fatty Arbuckle. Or if they have, they only know that he supposedly raped someone with a bottle. That story just took off, and now it seems to be the only thing people know about this case.

It’s incredible, because he was the second-biggest movie star at the time after Charlie Chaplin. People ask me, “Can you imagine a scandal being this big today?” It’s really hard to imagine someone so *hugely* popular being accused of murder today. O.J. Simpson wasn’t Fatty Arbuckle, you know. It just doesn’t compare. **SFBG**



# FILM



# Camp classic

BY CHERYL EDDY

cheryl@sfbg.com

**FILM** Daniel Farrands' 400-minute documentary *Crystal Lake Memories: The Complete History of Friday the 13th* received coverage last month in an unlikely outlet: the New York Times. "A Seven-Hour Documentary About a Horror Franchise? The Director Explains," read the skeptical headline.

"A seven-hour documentary about a horror franchise?" I said. "Gotta get my mitts on that!"

Seven and some odd hours later, I was on the phone with the Los Angeles-based Daniel Farrands for my own interview with the *Crystal Lake Memories* director. Farrands, whose previous docs include 2010's *Never Sleep Again: The Elm Street Legacy* and 2009's *His Name Was Jason: 30 Years of Friday the 13th*, was as stoked about the Times piece as you'd expect.

"I was really honored and sort of surprised that they were interested," he says. "It's a coup for our little slasher show that could."

Any student of the *Friday the 13th* series can understand *Crystal Lake Memories'* running time. It covers the entire hockey-masked enchilada: 10 *Friday* films, late-1980s TV curio *Friday the 13th: The Series*, 2003's *Freddy vs. Jason*, and the 2009 *Friday* remake. Frankly, it's surprising Farrands was able to cram the whole thing into 400 minutes.

"It's amazing to me that we got it down to that length," he agrees. "We had hundreds of hours of interviews that we had to cut. And there are always those stories you wish you could have told, but for some reason they didn't really work within the narrative as it's developing." (To that end, he adds, true diehards who order the straight-to-DVD/Blu-ray title through its official website — [www.crystallakememories.net](http://www.crystallakememories.net) — get an additional disc containing four more hours of bonus material.)

It goes without saying that you should probably view the *Friday* series before checking out the doc. Why attempt the epic experience of watching *Crystal Lake Memories* if you're not already a confirmed Jason Voorhees freak?

"The *Friday the 13th* franchise has been around since 1980 and has amassed a huge and loyal fan following," Farrands says. "[*Crystal*

*Lake Memories*] is unabashedly intended for them. That being said, we really wanted it to be something that would be of interest even to the non-horror crowd — if you're into cinema, and [interested in] what it takes to make a low-budget film. This film and our four-hour retrospective on the *Nightmare on Elm Street* series, *Never Sleep Again*, are kind of film-school courses in the form of horror documentaries. There's so much interesting stuff in there in terms of being in the [low-budget filmmaking] trenches; our edict was to tell the *real* stories about making these kinds of films."



*Crystal Lake Memories* tracks down some 160 cast and crew members spanning the *Friday* series (Betsy Palmer, the veteran actor who played Mrs. Voorhees in the original film, grins as she remembers reading the script and thinking "What a piece of junk!"). Many of the thespian interviewees are still unknowns, but several cult favorites — including special effects makeup pioneer Tom Savini, series creator Sean S. Cunningham, and prolific producer Frank Mancuso Jr. (Farrands' longtime mentor) — stop by to share memories. Corey Feldman, who appeared in 1984's *Friday the 13th: The Final Chapter* during the height of his child-star days, narrates the film.

One notable omission: Kevin Bacon, whose gruesome fate in the first *Friday* came years before he broke out in 1984's *Footloose*.

"Recently, he appeared on the *Tonight Show* and he talked all about *Friday the 13th*," Farrands says. "So he's not ashamed of it, necessarily. But unfortunately, while we were

Bloody long, and bloody fun: '*Crystal Lake Memories*'

conducting our interviews, we couldn't make it work with his schedule. But we tried, and they tried! I think people have this misunderstanding that some of these bigger stars are embarrassed by it, and that's just not true. I mean, Johnny Depp wasn't ashamed that he was in *A Nightmare on Elm Street* (1984)."

Farrands' own résumé is filled with horror-related credits. Just a smattering: he wrote the screenplay for 1995's *Halloween: The Curse of Michael Myers*; directed multiple *History's Mysteries* episodes on the Amityville phenomenon; and is developing a TV show set "in the universe of Jason Voorhees" called *Crystal Lake Chronicles*. His earlier *Friday* doc, *His Name Was Jason*, was a 90-minute work that "focused on Jason Voorhees as a pop-culture icon," he says.

For *Crystal Lake Memories*, "we wanted to sequentially chronicle the making of the entire series." It does make use of some *Jason* footage, particularly outtakes from interviews conducted for that film. But, "we did 60-some new interviews for this film that were not in *Jason*."

Fresh faces include Dana Kimmell, star of 1982's *Friday the 13th Part III*, and Jennifer Cooke, star of *Jason Lives: Friday the 13th Part VI*. "[Cooke] has literally never spoken of her experience with the film other than, I think, one article back in 1986 when the film was made. It took a lot of convincing to get her to go on camera. But she was very nice and gave us a terrific, in-depth interview."

As you might suspect, the actors' recollections tend to revolve around their death scenes — achieved, in the pre-CG era, via the wizardry of artists like Savini, who made *Friday*'s signature gore as outrageous as possible.

"The *Friday the 13th* violence was very in-your-face. The violence in *Halloween* (1978) was kind of subdued, and suggested, more like *Psycho* (1960). *Friday the 13th* took it to the next level. People walked out, like, 'How did they do that?' The audaciousness of what they pulled off, and the fact that the film was released by a major studio and put on 1,600 screens at the time — it just hadn't been done. So I think that's why *Friday the 13th* was kind of a watershed film." **SFBG**



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# FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

## OPENING

**All Is Lost** As other reviewers have pointed out, *All Is Lost*'s nearly dialogue-free script (OK, there is one really, really well-placed "Fuuuuuck!") is about as far from J.C. Chandor's Oscar-nominated script for 2011's *Margin Call* as possible. Props to the filmmaker, then, for crafting as much pulse-pounding magic out of austerity as he did with that multi-character gabfest. Here, Robert Redford plays "Our Man," a solo sailor whose race to survive begins along with the film, as his boat collides with a hunk of Indian Ocean detritus. Before long, he's completely adrift, yet determined to outwit the forces of nature that seem intent on bringing him down. The 77-year-old Redford turns in a surprisingly physical performance that's sure to be remembered as a late-career highlight. (1:46) *Albany*. (Eddy)

**The Counselor** Ridley Scott directs Cormac McCarthy's script about a lawyer (Michael Fassbender) who gets involved in the drug underground. The supporting cast includes Javier Bardem, Cameron Diaz, and Brad Pitt. (1:57) *Marina*.

**I Am a Ghost** In local director H.P. Mendoza's latest, a young woman named Emily (Anna Ishida)

wanders the claustrophobic corridors of a sumptuously decorated Victorian house, repeating her actions in each room in a perfunctory loop: frying eggs, flipping through old photographs, dusting the furniture, stretching in bed. Besides herself, the place initially appears to be uninhabited, until the house begins to creak and groan restlessly around her, and a disembodied voice begins to address her by name. It doesn't give too much away to reveal at this point that Emily is a ghost, and the voice purportedly that of a professional medium (Jeanne Barroga) who has been hired to assist her out of the house and "into the light." Unraveling who Emily is and what is keeping her from ascending to the next level takes up most of the rest of the film, and the eerie tension that builds as Emily's memories return, filling in the unpleasant blanks, explodes at the end with a brutal chaos only otherwise hinted at in earlier scenes. Ishida's Emily is full of complexity and confusion, and much of the movie's real "horror" stems from her own sense of powerlessness and realization that the world that she's inhabiting doesn't appear to be one rooted in reality, or at least in other people's realities. Experimental musician and Fringe Festival performer Rick Burkhardt makes a terrifying cameo as the presumed source of Emily's inability to move on — and speaking of experimental music, the movie's score, penned by Mendoza, does a lot to create the sense of creeping unease that characterizes most of the film. (1:14) *Castro*. (Nicole Gluckstern)

## ROBERT REDFORD STARS IN J.C. CHANDOR'S *ALL IS LOST*, OUT FRI/25.

PHOTO BY DANIEL DAZA



**Informant** Local filmmaker Jamie Meltzer's complex, compelling *Informant* makes its theatrical bow at the Roxie a year and a half after it premiered at the 2012 San Francisco International Film Festival (it's been playing festivals nearly nonstop since). The doc explores the strange life of Brandon Darby, a lefty activist turned FBI informant turned Tea Party operator who helped send two 2008 Republican National Convention

protestors to jail. He's a polarizing guy, but the film, which is anchored by an extensive interview with Darby, invites the audience to draw their own conclusions. (Side note: if you conclude that you want to yell at the screen and give Darby a piece of your mind, chances are you won't be alone.) (1:21) *Roxie*. (Eddy)

**Jackass Presents: Bad Grandpa** Hidden-camera pranks with Jeff Tramaine, Johnny Knoxville, and other *Jackass* alums. (1:32) *Presidio*.

**Space Battleship Yamato** The year is 2199, five years after mysterious aliens began bombarding Earth with radiation. The scrappy humans who've managed to survive by living underground are rapidly dying out — so a crew assembles for a deep-space "journey of hope" to a planet where a "radiation elimination device" might be acquired. Based on a 1974 Japanese anime series (it aired in the US under the name *Star Blazers*), this live-action adventure contains plenty of CG-enhanced battles and a cast stuffed with stock characters: the gifted, brash young pilot who's haunted by a dark past (Takuya Kimura, whose flowing locks betray his teen-idol origins); the tough chick who gradually softens (Meisa Kuroki); the grizzled, wise captain (Tsutomu Yamazaki of 2009's *Departures*), etc. Fans of the original series may gobble this up, but the casual viewer might find there's not much to distinguish the overlong *Space Battleship Yamato* — saddled with a score that vacillates between bombastic and sentimental — from space operas (particularly *Battlestar Galactica*)

that've come before. (2:18) *Four Star*. (Eddy) **Spine Tingler! The William Castle Story** Other Cinema anticipates Halloween in vintage style with Jeffrey Schwarz's 2007 documentary about the late, beloved Hollywood schlockmeister. After a mostly undistinguished early career in programmer mysteries, Westerns, and 3D features, William Castle found his métier in the late 1950s making horror thrillers with B budgets (and C scripts) but A-plus marketing gimmicks. *Macabre* (1958) offered life insurance policies to patrons who might die of fright; the next year's *The Tingler* infamously gave patrons in select theater seats slight electric shocks; the same year's *House on Haunted Hill* had ushers yank a plastic skeleton over the audience's heads; *Mr. Sardonicus* (1961) gave ticket buyers a chance to vote on its title character's fate. (It was so predictable that they'd vote for mortal punishment, an alternative "happy ending" never actually existed.) *Straight-Jacket* (1964) had Joan Crawford as a battle-axe murderess, a concept that could sell itself. Castle's perpetual hopes to gain respect and make a "serious" picture were somewhat rewarded by *Rosemary's Baby*, even if he wound up merely producing that 1968 smash. (He'd hoped to direct, but was smart enough to realize Roman Polanski was the more inspired choice.) This fond portrait includes input from various Castle collaborators, admirers and family members, as well as plenty of priceless clips. Guest host Christian Divine will offer additional retro horror goodies during this evening of cheap thrills.



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~ unknown

**Joke of the Week**  
Remember: Dogs and cats are better than children because they:

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3. Are easier to train.
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5. Don't drink or smoke.
6. Don't hang out with friends who used rugs.
7. Never ask to drive the car.
8. Don't have to have the latest fashions.
9. Don't want to wear your clothes.
10. Don't need a gazillion dollars for college, and ...
11. If they get pregnant, you can sell their children!

**Quote of the Week**  
"It is necessary for us to learn from others' mistakes. You will not live long enough to make them all yourself."  
- Hyman George Rickover

## Weekly Joke

Things you don't want to hear during surgery:

1. Better save that. We'll need it for the autopsy.
2. Bo! Bo! Come back with that. Bad dog!
3. Wait a minute, if this is his spleen, then what's that?
4. Hand me that... uh... that uh... that thingy there.
5. Oops! Hey, has anyone ever survived from 500 ml of this stuff before?
6. Ya know, there's big money in kidneys? And this guy's got two of 'em.
7. Could you stop that thing from beating; it's throwing off my concentration.
8. That's cool. Now can you make his leg twitch by pressing that one?
9. Sterile schmertle. The floor's clean, right?
10. OK, now take a picture from this angle. This is truly a freak of nature.

11. This patient has already had some kids, am I correct?

12. Nurse, did this patient sign an organ donation card?
13. Oh no! Page 47 of the manual is missing!

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2013.  
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549832. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pamela Jean Barger for change of name. TO ALL INTERESTED PERSONS: Petitioner Pamela Jean Barger filed a petition with this court for a decree changing names as follows: Present Name: Pamela Jean Barger. Proposed Name: Pamela Jean Conrad. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/05/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 27, 2013. L#00146, Publication dates: October 2, 9, 16, 23, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549860. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Matthew Thomas Thompson for change of name. TO ALL INTERESTED PERSONS: Petitioner Matthew Thomas Thompson filed a petition with this court for a decree changing names as follows: Present Name: Matthew Thomas Thompson. Proposed Name: Matt Thompson. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/12/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on October 8, 2013. L#00146, Publication dates: October 23, 30, November 6, 13, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549880. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Stephanie Butori Wersel for change of name. TO ALL INTERESTED PERSONS: Petitioner Stephanie Butori Wersel filed a petition with this court for a decree changing names as follows: Present Name: Stephanie Butori Wersel. Proposed Name: Stephanie Anne Butori. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/24/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on October 1, 2013. L#00146, Publication dates: October 23, 30, November 6, 13, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549890. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Casey Janvier Nassber for change of name. TO ALL INTERESTED PERSONS: Petitioner Casey Janvier Nassber filed a petition with this court for a decree changing names as follows: Present Name: Casey Janvier Nassber. Proposed Name: Casey Janvier Shelton Knop Castille. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/03/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 30, 2013. L#00146, Publication Dates: October 2, 9, 16, 23, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549830. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Casey Janvier Nassber for change of name. TO ALL INTERESTED PERSONS: Petitioner Casey Janvier Nassber filed a petition with this court for a decree changing names as follows: Present Name: Casey Janvier Nassber. Proposed Name: Casey Janvier Shelton Knop Castille. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/24/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on October 1, 2013. L#00146, Publication dates: October 23, 30, November 6, 13, 2013.

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